

INSIDE: 8-Page Science-Fiction Merchandise Guide

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NUMBER 10
December

EXCLUSIVE INTERVIEW:

Master of Cinemagic
GEORGE PAL
Launches New Film Projects

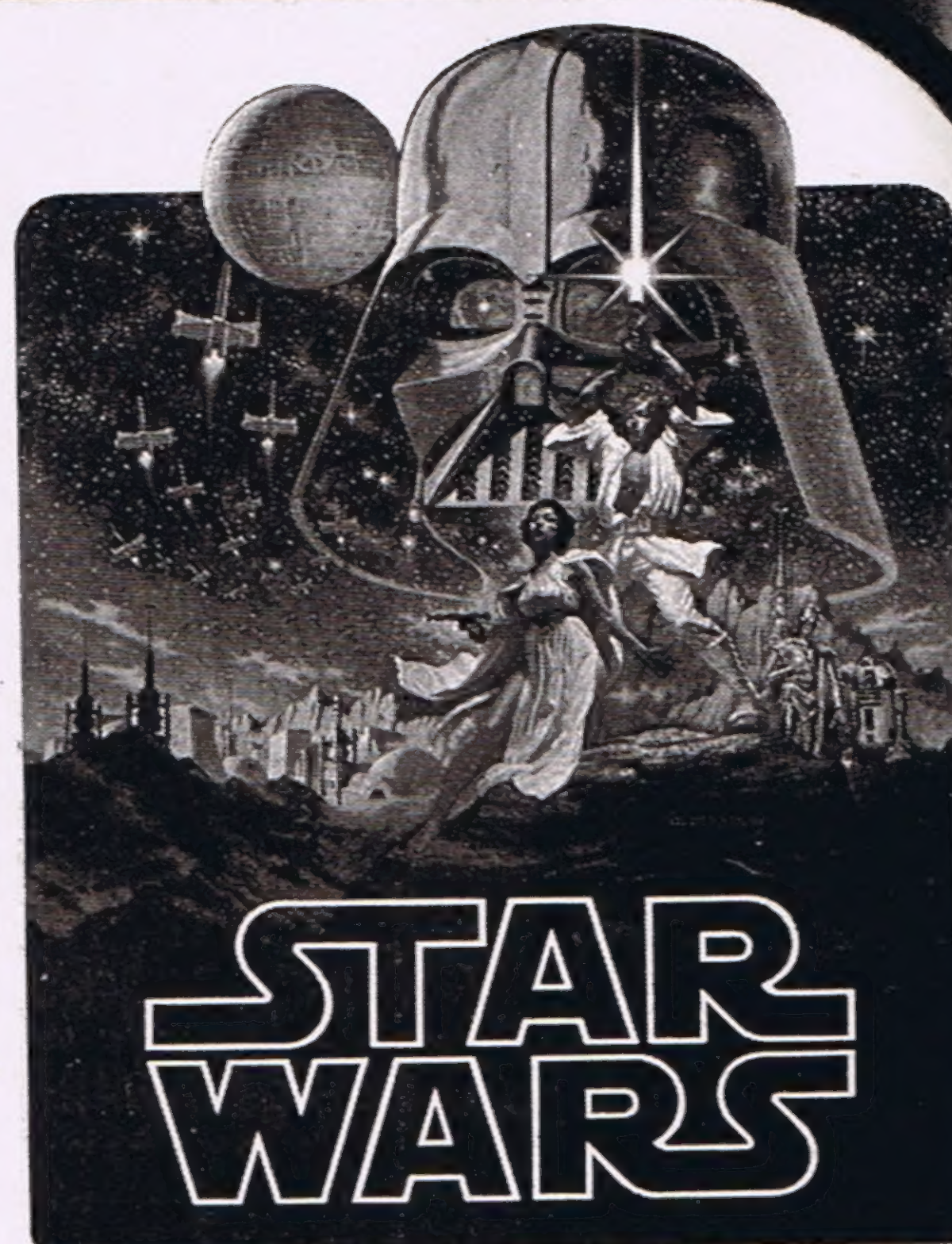
ISAAC ASIMOV
'CLOSE ENCOUNTERS'
SF-ROCK CONNECTION
Interview: **HARRYHAUSEN**
TV's NEW **'SPACE ACADEMY'**
'SPACE: 1999' SET DESIGNS
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DECEMBER 1977
NUMBER 10

THE MAGAZINE OF THE FUTURE

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About the Cover: The "space ark" constructed by visionary American scientists takes to the sky as the Earth meets a fiery end in this exciting scene from George Pal's immortal classic, *When Worlds Collide*. Housed within the spaceship are a group of Earth citizens who, armed with a selection of terran flora and fauna, are determined to build a new civilization on the runaway planet Zyra. This entire scene, from rocket ramp to crimson sky, was designed by legendary space artist Chesley Bonestell. Bonestell worked with Pal on many of the producer's early SF epics (including *Destination Moon*) and was responsible for many of the spectacular visual effects featured.

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FROM THE BRIDGE

The big event of my 6th grade life was the Austin, Texas premiere of *When Worlds Collide*. That day I sat in class, not really hearing what was being said, waiting for school to let out, wondering why everyone else wasn't as impatient and excited about this new science-fiction movie as they had been during the World Series. When 3:30 finally arrived, I joined two other friends who shared my anticipation, and we rushed downtown to the Paramount Theater.

I guess I sat through it about three times. I don't remember. All I know is that when I arrived home I had missed dinner, worried my parents almost out of their minds, and had a glow inside of me that must have looked like midnight sunshine. After all, I had just seen the whole world destroyed!

The man who ended the world (and created my inner glow) was George Pal, and the amazing thing is that 26 years after that event in my life he is still capable of creating imaginative visions that thrill 6th-graders and grown-up New York magazine editors.

George Pal is a science-fiction giant; it is a tremendous honor for us to present an interview with him in this issue and give our readers a sneak preview of some of his new film projects.

Several years after Pal launched his spaceship to Zyra I saw a movie called *The 7th Voyage of Sinbad*. I couldn't persuade any of my "sophisticated" friends to attend with me, so I sat there in the theater, amid a fairly young audience, watching a giant Cyclops clawing at a cave entrance that was too small for his horrible hand while Sinbad and his brave crew, trapped inside, used courage and cleverness as their weapons.

I had never heard of Ray Harryhausen before I saw that movie, but since then I have joined the growing ranks of fans who attend each of his new film fantasies simply because he is the creator behind the cameras. Harryhausen's films are thrilling adventures which involve handsome heroes, wicked queens and magicians, lovely maidens and grotesque demons. Many critics relegate his work to a juvenile audience category, but in fact the man is appreciated and enjoyed by an incredibly wide range of people, from grade-schoolers to movie professionals to New York magazine editors.

Again, it is a tremendous honor in this issue to present a STARLOG interview with Ray Harryhausen, one of the most requested features since we began publishing. (For the technical side of Harryhausen's work, see SFX: Model Animation in STARLOG No. 8.)

Soon after I moved to New York, a dear friend shoved a paperback book into my hand with the comment that even though I was not particularly interested in this subject I would enjoy it. The book was an explanation of a rather technical area of research, and my friend was right—it was not something that I would normally have enjoyed. In this case, however, the writing was so straightforward and common-sensical, the style was so enthusiastic and witty, and the way of coming at things was so original and personal, that I was captured.

Needless to say, the author of that book was Isaac Asimov. This man can make school kids understand what theoretical scientists have just deduced—and more importantly, he can make them *enjoy the knowledge*. Dr. Asimov is read by laymen and professionals, and he understands and explains any topic from the origin of words to the origin of the universe. He has never been accused of being either dull or modest, and his love of understanding reality comes shining through in his non-fiction works with inspiring radiance. Asimov's spirit is ageless and so is his audience.

STARLOG is especially proud to present Isaac Asimov's answer to the question posed by many readers about the realistic possibility of traveling faster than light. The original illustration for this article (an *impossible* assignment) was beautifully rendered by astronomical artist Ron Miller.

Whereas almost every other field of entertainment and enlightenment has a fairly specific audience age, science fiction seems to span from the youngest to the oldest. If my own experience is typical, it would also seem that once you become a fan of science fiction at an early age, you're hooked for life. It's a damn good hook!

Our goal with this magazine is to reach that wide age range, to present a variety of topics each issue, to make each edition interesting to the person who is too young to read and can only enjoy the fantastic pictures—and to make it interesting to the NASA scientist who comes home at the end of a day and would rather look at something that maintains his "high" instead of watching *The Gong Show*.

Science-fiction fans are all ages, and that presents a real challenge to our editorial staff. With people like George Pal, Ray Harryhausen and Isaac Asimov in our corner, however, the challenge is a piece of cake.

Kerry O'Quinn/Editor-in-Chief

Because of the large volume of mail we receive, personal replies are impossible. Comments, questions, and suggestions of general interest are appreciated and may be selected for publication in future Communications. Write:

STARLOG Communications

475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

FLY IN THE OINTMENT

... In the article on *The Fly* (No. 8), the publicity still "Vincent Price and friend" was from *Return of the Fly*, not *The Fly*! The head in *Return of the Fly* was grossly enlarged, the head in *The Fly* was approximately the size of a human head.

Steve Colagiovanni
500 Walverta Road
Syracuse, New York 13219

OK Steve, you caught us. That particular shot was released to publicize *Return of the Fly*. Congratulations on being the only reader to write us about it—but don't let it go to your head.



The Seven Faces of Dr. Lao

KONG VS. DANFORTH

... Jim Danforth (Log Entries, No.8), is almost unknown except for his work in the *Outer Limits*, two bombs (*The Crater Lake Monster* and *When Dinosaurs Rule The Earth*) and sounds revenge-bent after not being picked for the SPFX on the new *King Kong*. If the Special Effects Committee *really* didn't want to give Baker an award then they wouldn't. I'm glad Ray Harryhausen isn't such a baby.

Matthew Mikell
Gainesville, Fla.

Jim Danforth is widely regarded as one of the best stop motion animation technicians in the business. His work can be seen in such diverse films as *The Seven Faces of Dr. Lao* (produced by Oscar-winning George Pal), *The Wonderful World of the Brothers Grimm* (Pal, again), *Jack, The Giant Killer* and *Flesh Gordon*. To our knowledge, Jim was never involved in the *Crater Lake Monster* production.

TWO VIEWS OF THE BRIDGE

... I had to write you about your editorial which appeared in STARLOG No. 8. It was an inspiring message to all of us who could not find the words to express our feelings about *Star Wars*. It was also a damn good piece of writing. Thank you sir from a person who was also totally swept by *Star Wars*.

J. Stan Hjartberg
3861 N. Teak Ave.
New Orleans, Louisiana

... Tears streaming down cheeks? Young lives changed forever? Really! I don't know which is more unbelievable, *Star Wars* itself or Kerry O'Quinn's praise. O'Quinn turns a potentially noble art form into a Buck Rogers melodrama by throwing away the entire background of believability against which the drama of science fiction should be enacted. He seems to think that if something looks cool and feels "right," it is automatically great, whether it makes sense or not. *Star Wars* is not science fiction, it is fantasy. No character has more than two dimensions and one color (black or white). I would like to suggest that STARLOG either refrain from making judgments in the field of science fiction or else start a series of responsible critiques.

Douglas J. Zimmer
N. 622 Farr Road
Spokane, WA 99206

HARLAN CENSORED!

... In the Ellison interview you did an excellent job probing into the man himself, however you didn't let him come all the way through. In short, Mr. Ellison, as always, was censored. You omitted all but the first letters of two words and replaced them with dash. While I am sure most of the readers can fill in the blanks, it is still censorship, ergo STARLOG is a censor. I realize that a magazine has the right to edit an interview, but I can hardly believe this coming from a magazine that uncovered and condemned the censorship of *Star Trek* episodes in Texas.

Michael W. Thompson
202 Hebert Street
Berwick, LA 70342

When your letter arrived, we were disturbed enough by your contention to call Harlan. We asked if he felt that he had been censored. His reply: "Tell the kid that I, personally, don't feel that I have been censored." He then went on to make a few choice remarks about people who lust after four-letter words, but we have censored them to save you the embarrassment.

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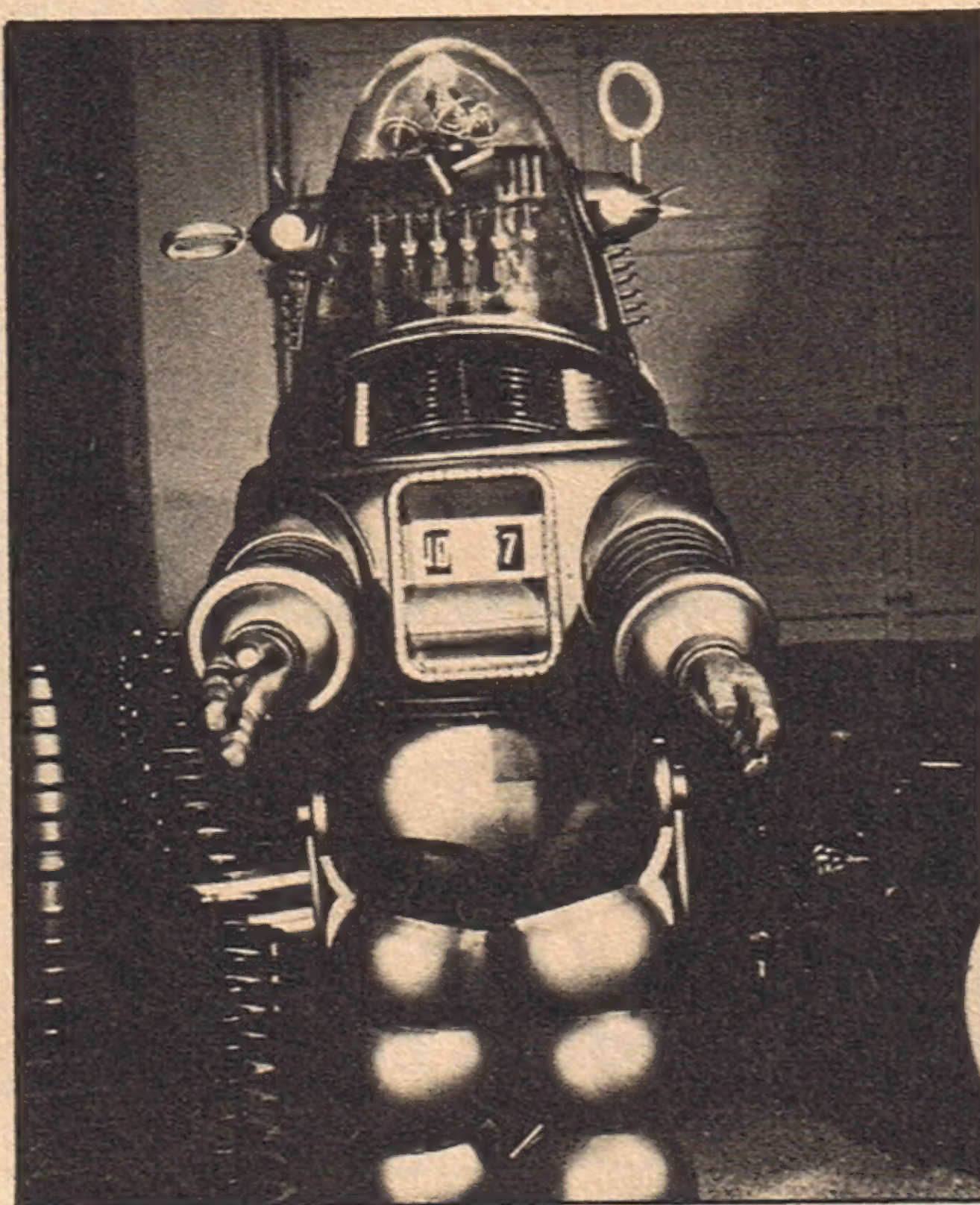
... What does one say or do when constantly ridiculed for an interest in SF and in fantasy? I constantly get mocked by my friends because of my comic books, monster magazines and the like. My Ethics teacher made a fool out of me in front of the class because I had a *Star Trek* poster book. Please! I need some verbal ammo to strike back at these people!

Fred Gilmore Jr.
187-29 Keeseville Ave.
St. Albans, N.Y. 11412

Unfortunately, your problem is not unique. People often have a tendency to ridicule something they fear, don't understand or have no knowledge of. Science fiction is, at times, disregarded as being something less than an "art" form. Yet, some of the greatest thinkers in history have their places in the SF field. Plato, Mercier, Lucien, Kepler, Sir Francis Bacon, St. Thomas More, Bishop Francis Godwin and Cyrano de Bergerac wrote of Utopian societies and space flight. Authors such as Poe, Melville, Hawthorn, Balzac, Stevenson and Edward Everett Hale

COMMUNICATIONS

also dabbled in SF. In this century alone minds such as Huxley, Orwell, Lewis, Rand and Burgess have penned such class novels as Brave New World, Atlas Shrugged, Clockwork Orange, 1984 and Out Of The Silent Planet: all SF. And mainstays such as Asimov, Bradbury, Clarke, Heinlein and Ellison are still penning classics of the future. Plato was often regarded as being nothing more than a dreamer. He was probably picked on by at least one Ethics teacher, too.



ROBBY LIVES!

... Re the new TV season and Robby the Robot, you might be interested in catching Robby in a "guest star" role in the new CBS/Filmation Saturday morning series *Space Academy*. STARLOG (issue No.6) was directly responsible for Robby getting the job. Having collaborated on one script for the series, I was searching for something different for another segment that wouldn't destroy the budget. (Writing Saturday morning TV, as I've discovered, has as much to do with economics as with creativity.) Reading your article on Robby and realizing he had guested on *Ark II* (also Filmation) the previous season, a storyline was developed that would use Robby. Unfortunately, for a number of reasons, Robby's part had to be cut considerably—but at least he is working again. Perhaps, with enough fan mail, Robby may get his own show. As for *Space Academy* itself, I think viewers are going to be impressed with the series. It's a cross between *Space Cadets* and *Star Wars* and would be worth some photos in STARLOG. Filmation Studios, besides being some of the nicest people in the industry to work for, put out a good product.

Ted Peterson
1321 California Avenue #1-A
Santa Monica, California 90403

*For more on the spectacular *Space Academy* see both our feature story in this issue and David Gerrold's comments on the show's embryonic period.*

STAR WARS FAN CLUB

... On a local radio station here in Dallas, I heard an interview with two guys that were starting a *Star Wars* fan club. The station gave no address or phone number to call. My attempts to contact this station have not been successful. I thought you could help. This club is supposed to be nation-wide.

David Brown
Dallas, Texas

*There is only one official *Star Wars* fan club according to *Star Wars* sources on the West Coast, and that is still in the embryonic stages. All those interested in joining may send a letter with name, address and related information to the *Star Wars* Corp., Post Office Box 8669, Universal City, California 91608. When the *Star Wars* Fan Club has been organized, they will then notify you, listing all requirements, fees and membership privileges.*

SHUTTLE-BUG

... That was a very nice piece on future passenger astronauts but you sure blew it on the photo caption on page 35! I'm glad the author, who knew better, was not involved. The painting is accurate. The three main engines do indeed fire from liftoff through initial orbit insertions; at that point, short of a stable orbit, the Orbital Maneuvering System (OMS) engines fire after the large fuel drop is jettisoned. All readers who catch this goof should be assured that the author of the piece had nothing to do with it! They also deserve congratulations.

James E. Oberg
Route 2 Box 1813
Dickinson, Texas 77539

WARNING:

It has been our experience that the people who advertised Doctor Who books in STARLOG No. 8 (page 48) are neither reliable nor honorable. We are forced to recommend that none of our readers patronize the company involved: SF & Comic Book Ltd., London, England.

SLOW SUBSCRIPTIONS

... I am very pleased with the quality & content of STARLOG, but as a subscriber I have a complaint. I have never received my copy before the newsstand date. I have, in fact, always received it 10 days to two weeks late. I hope there is something you can do.

Karen Chiella
Los Angeles, CA

"Thank you," "you're right," and "there is!" Our mail house is the problem (in a conspiracy with the good old U.S. Mail). They have sent out STARLOG subscriptions with inexcusable delays for the past few issues. Please be assured that this WILL NOT happen again! Our subscribers deserve to receive their copies of the magazine BEFORE it is available on the stands.

LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION

LOG ENTRIES

JAPANESE SHIP FINDS, THEN LOSES, DINOSAUR

The Loch Ness monster, or a close relation, may be alive and well and living in the deep sea. No one is quite sure yet, but there is evidence that prehistoric plesiosaurs may still exist at the ocean's floor and natural history experts are ecstatic over the possibility. The whole dinosaur debate began a few months ago when a Japanese fishing boat, *Zuiyo Maru*, trawled off the coast of Christchurch, New Zealand. At a depth of some 1,000 feet, their nets snared a large, dead animal. When it was finally hoisted to the surface, the creature proved to be of unknown origin; about 32 feet long with four flippers and a long neck and tail. "Some of the crew thought it was a whale, others a turtle without a shell and some joked that it was a monster," Michihiko Yano, a fishing company executive stated. The first witnesses to the scientific find, however, were somewhat less than thrilled about having the creature onboard their boat. And so, after taking a few photos, they dumped the beast back into the ocean . . . shocking paleontologists around the world. The captain of the ship, it seems, was worried that the fatty liquids oozing from the creature would contaminate his fish. When word reached Tokyo of the incident, the fin hit the fan, so to speak, in the scientific community. The captain of the ship was chastised for his actions and his employer, The Taiyo Fishery Company, made aware of the possibly overwhelming importance of the discovery, cabled its boats in the area to search for the carcass. Meanwhile, Russian vessels scurried to the spot in an attempt to find the alleged 100-million year old reptile for their country's scientists. The controversy immediately spread from Tokyo throughout the world. Was it a hoax? Was it a prehistoric plesiosaur? Prof. Fujio Yasudo of Tokyo Fisheries University said; "As soon as I saw the photos, I knew it was something extremely rare. Without a bone sample, however, it's impossible to determine just what animal it was." Tokyo Skikama, an ancient-animal expert at Yokohama National University identified the creature as

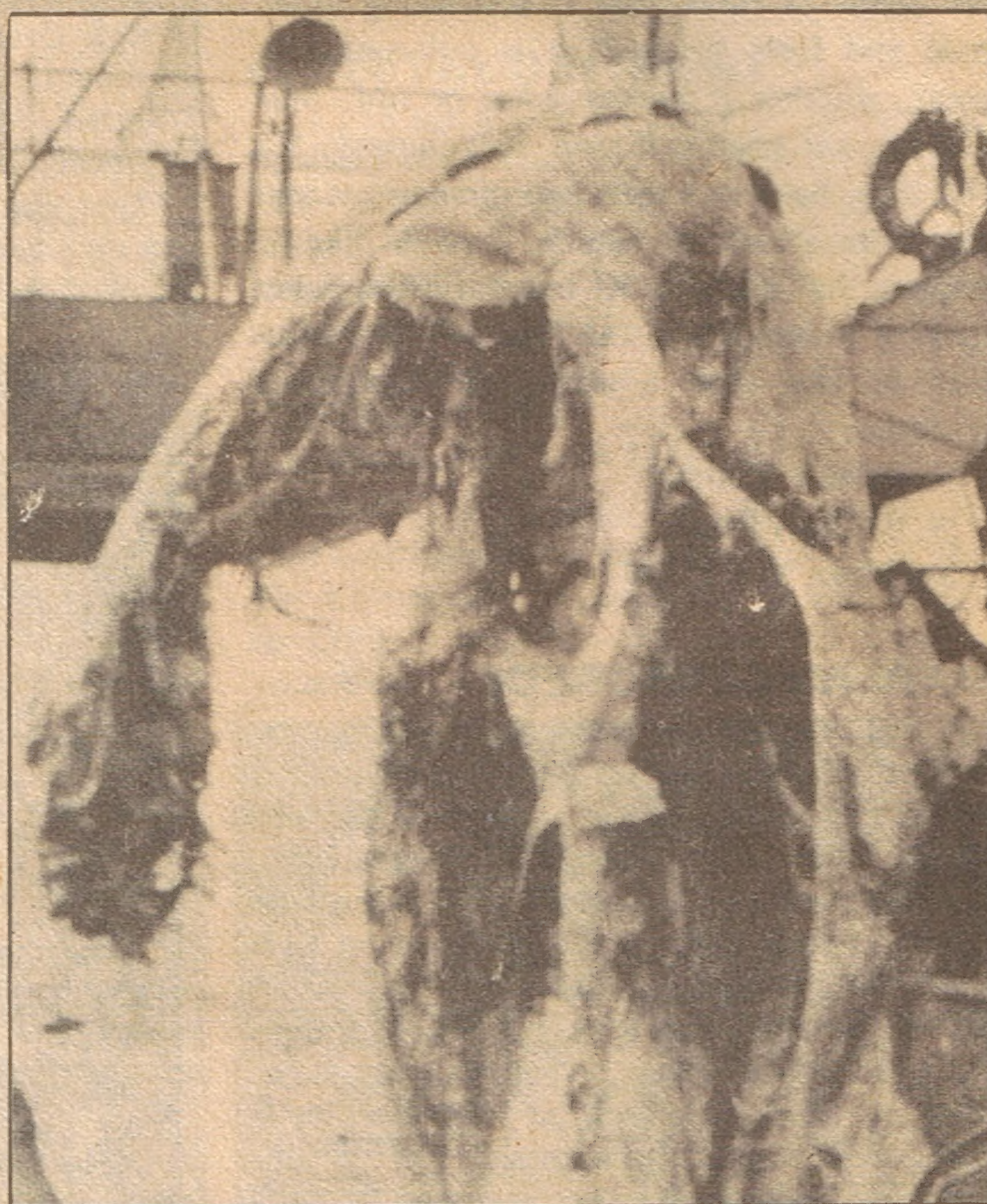


Photo: UPI

indeed being a plesiosaur and a University of Chicago biology professor, Leigh Van Valen, agreed, saying: "If Skikama says it is a plesiosaur, it must be a plesiosaur. He's worked on marine mammals and is a respected expert." Van Valen added that he is "fairly well convinced there is something big in Loch Ness" as well. A Scottish zoologist, Dr. Alan Fraser-Brunner, however, says the whole dinosaur theory is bunk. Gazing at the photograph of the mystery catch he said it was "at once recognizable to a zoologist as a decomposed sea lion. The fore-limb is characteristic and the rather long, narrow skull suggests that it was a Hooker's sea lion (*neophoca hookeri*), a species inhabiting the New Zealand area where the body was found." As for eyewitness reports of the Japanese fishermen on board when the creature surfaced, Fraser-Brunner said they "must be regarded as an exaggeration." Meanwhile, as the battle rages, trawlers patrol the coast of New Zealand hoping for another peek at this elusive link to a lost world.

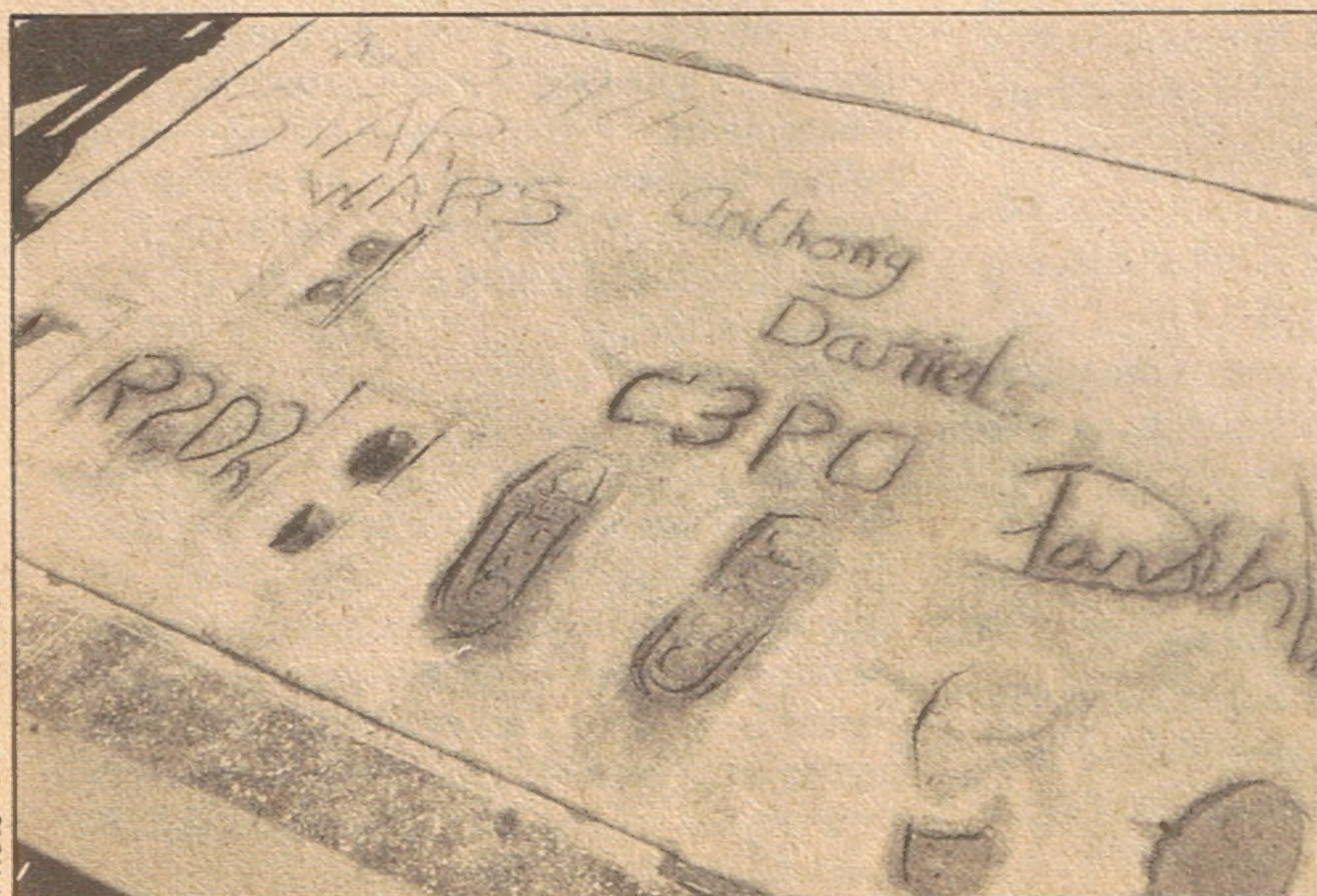
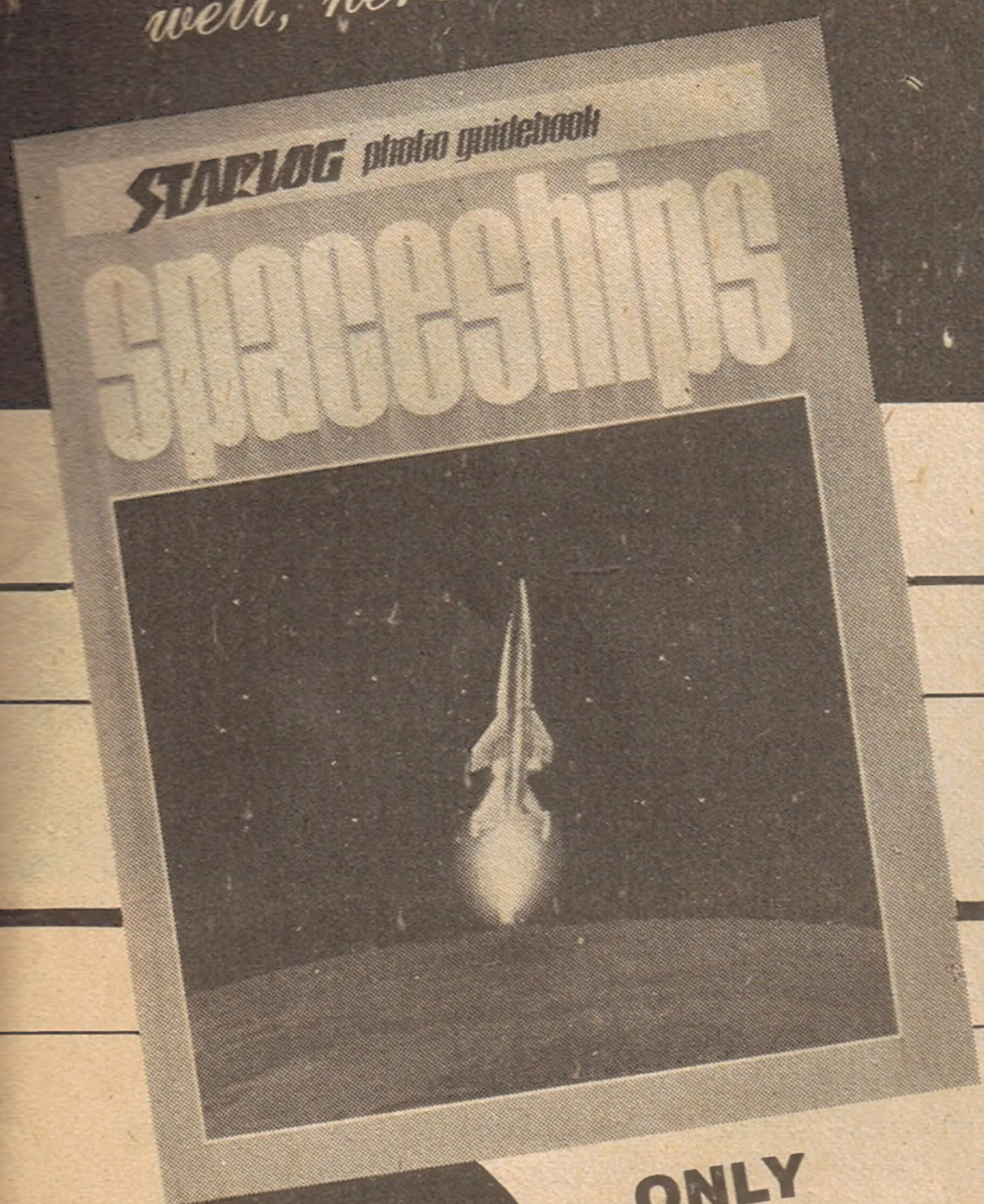


Photo: David Houston

STAR WARS LEAVES ITS IMPRINT

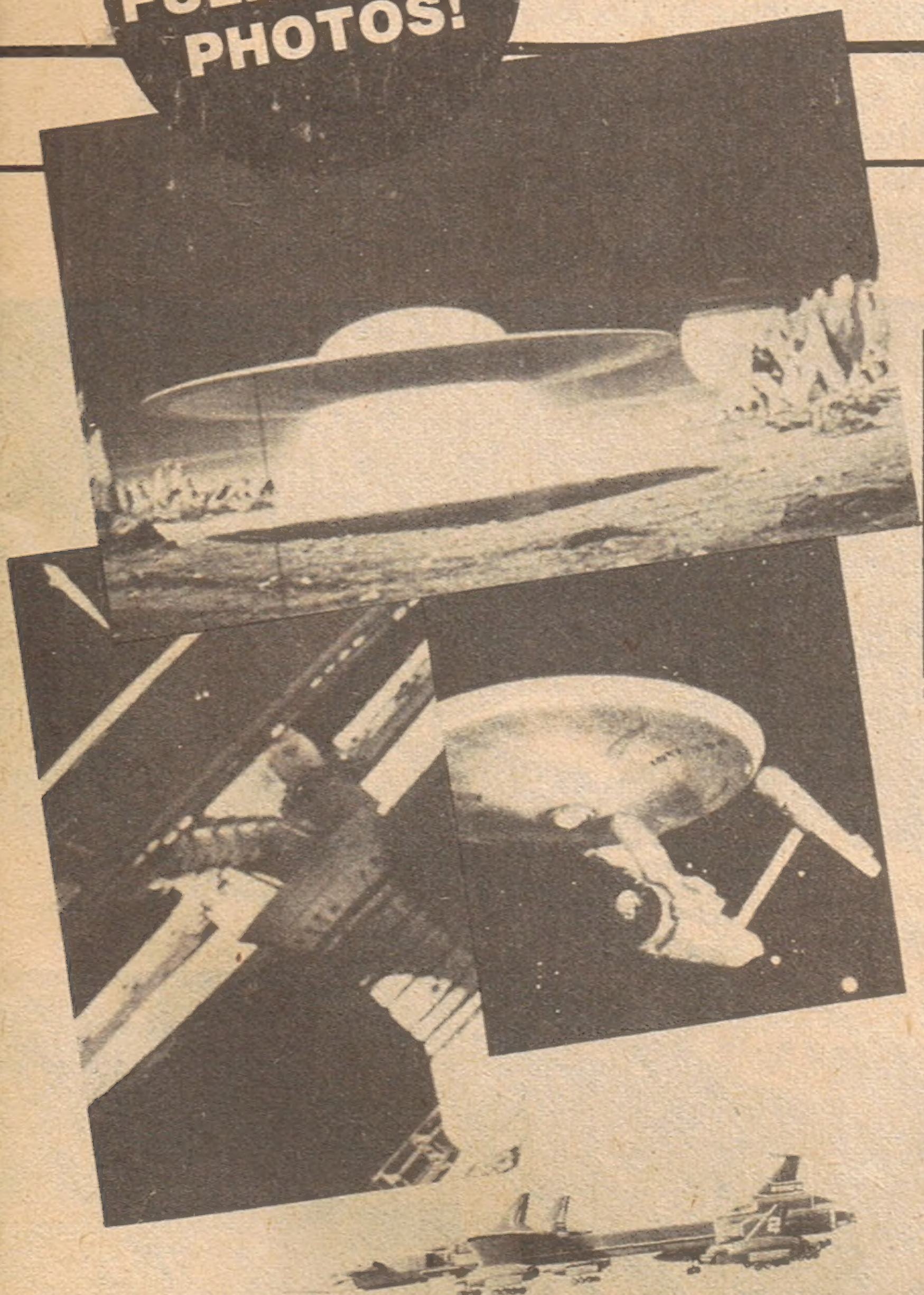
On August 3, 1977, history was made at the famous Chinese Theater in Hollywood as the first three-legged footprint took its place in the cement previously imprinted by such legendary figures as John Wayne, Marilyn Monroe, and Bette Davis. August 3 was *Star Wars* day. With coverage by newspapers and TV, R2-D2 waddled into the square of fresh cement, leaving his mechanical three-legged print; he was joined by C3PO and Darth Vader. Another historical point can be made: these were the first prints of fictional creatures, not actors, to grace the star-studded cement.

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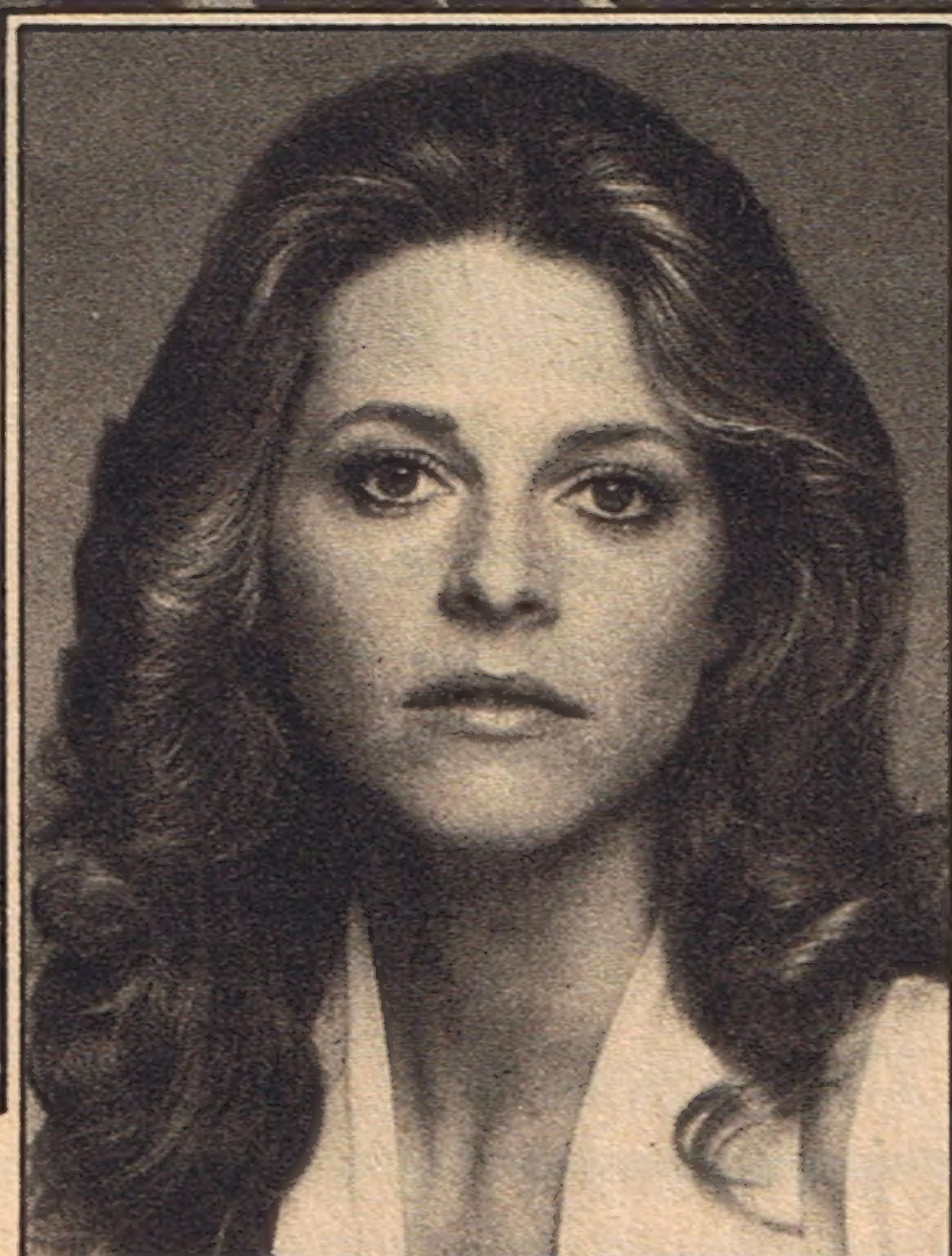


Photo: CBS

ENTERPRISE FEATURED IN BIONIC WOMAN TWO-PARTER

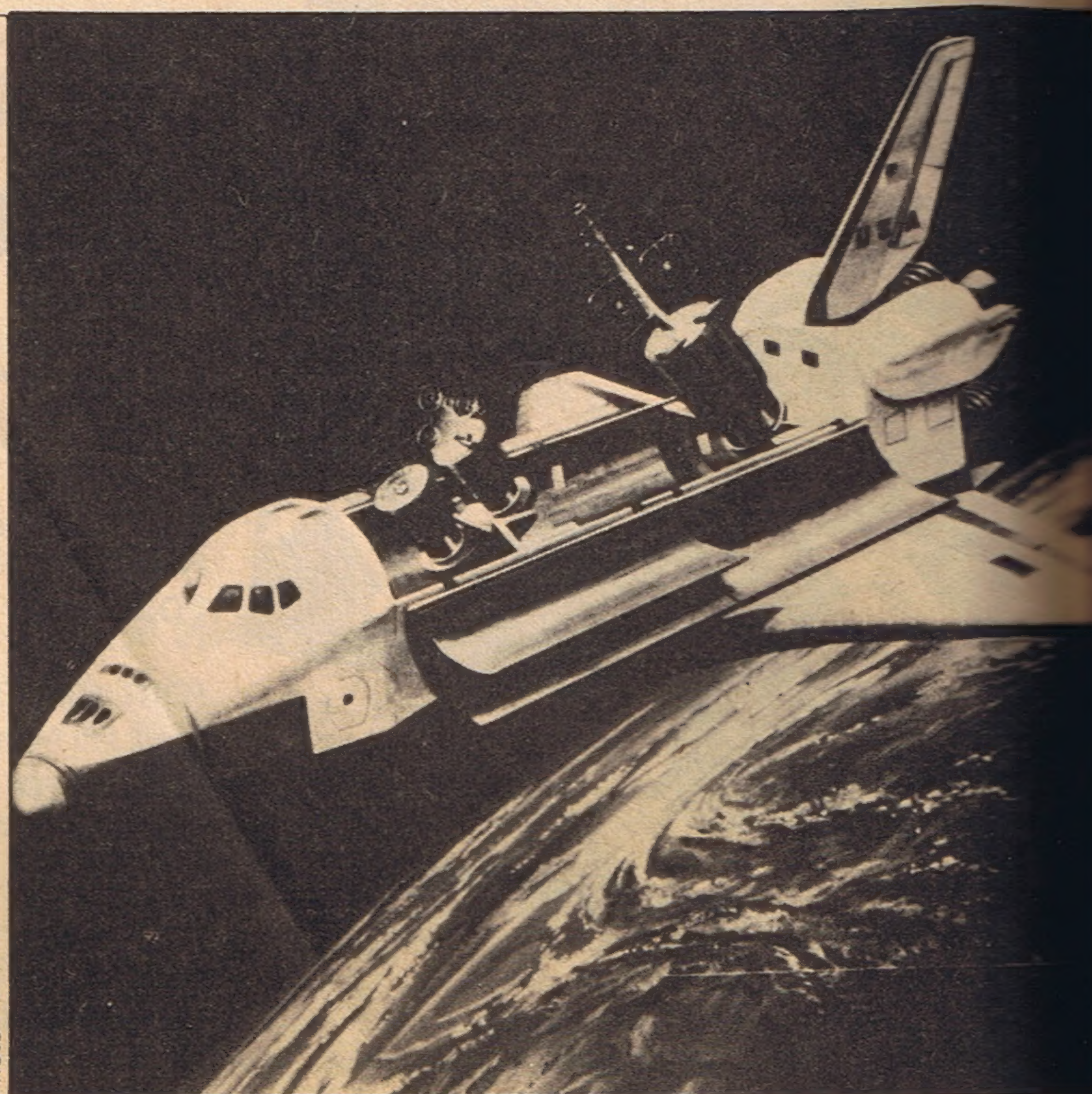
The future launch site of the Space Shuttle *Enterprise* will appear on television for the first time this fall on NBC's *The Bionic Woman* (Saturdays, 8-9 p.m.). *The Bionic Woman* is the first TV series to be permitted to film at the 425-foot-tall space launch center at Vandenberg Air Force Base in California. Known as SLC-6 (pronounced "slick"), the site will be used to launch the *Enterprise* beginning in 1982. Situated on a peninsula overlooking the Pacific Ocean, SLC-6 plays an integral part in the two-part

episode, "Fembots in Las Vegas." The son of a mad scientist and his army of feminine robots ("fembots") commandeer a missile to launch a concentrated energy weapon into orbit. Seeking revenge for the death of his father, the scientist demands that Jaime Sommers (Lindsay Wagner) and Oscar Goldman (Richard Anderson) be delivered to him at the missile launching site. Both exteriors and interiors of SLC-6 will be seen in the episode. Filming at Vandenberg is rare. The last two television series permitted on the base were *Lassie* and *Perry Mason*. Other locations for "Fembots in Las Vegas" include the Dunes Hotel in Las Vegas, where Jaime Sommers masquerades as a show girl. She also dangles from a helicopter flying over the hotel. Michael Preece is directing "Fembots in Las Vegas" from a script by series producer Arthur Rowe.

THE AGE OF THE SPACE SHUTTLE

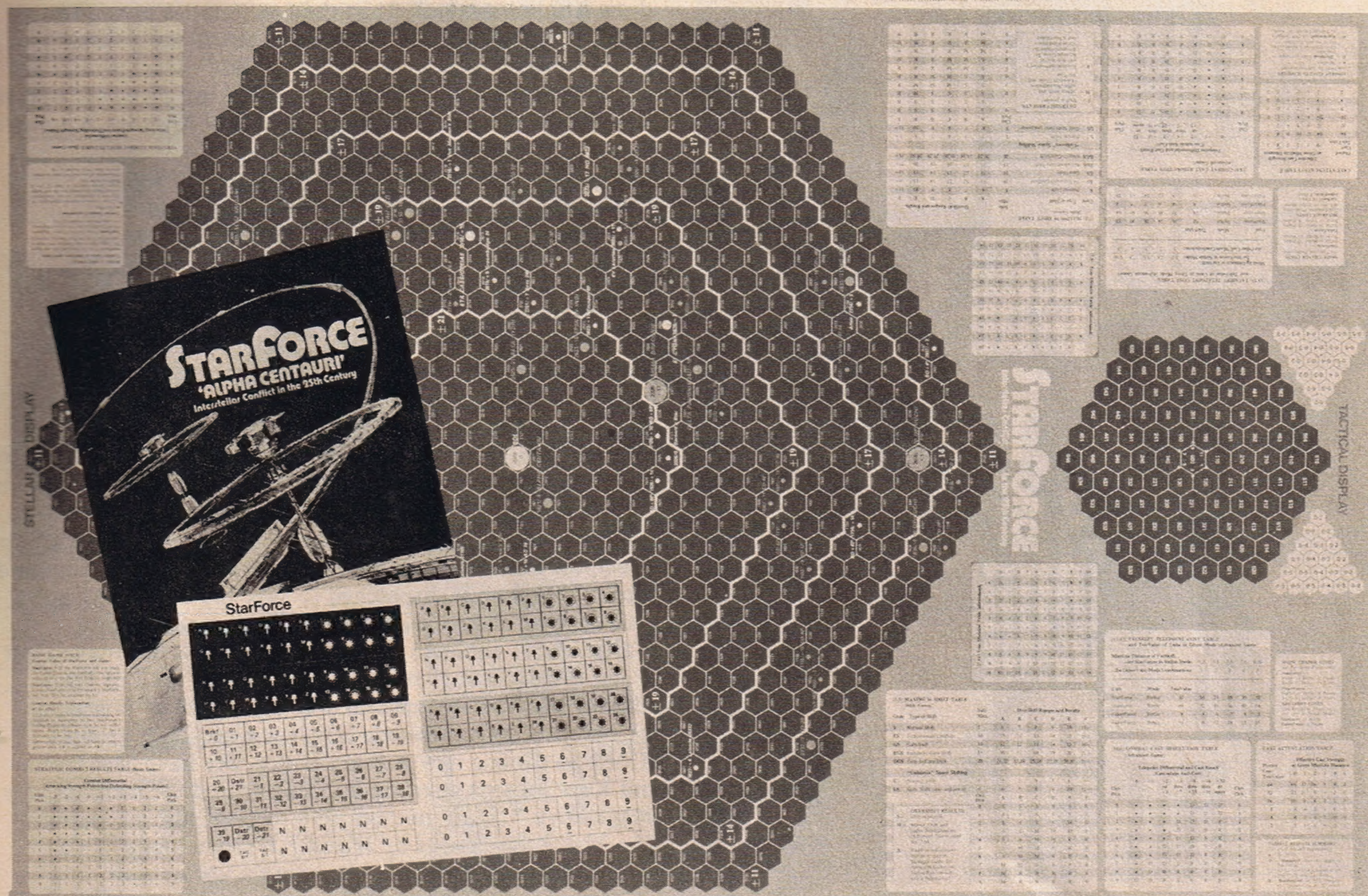
August 12 marked the historic, first free-flight testing of the Space Shuttle *Enterprise*. The separation from atop a 747 went without a hitch and the shuttle's five-minute glide and dry-lake bed landing were as smooth as silk. Even though the testing of the shuttle will continue, NASA scientists are hard at work on the first series of orbital missions—planned for the end of this decade. One of the jobs that the shuttle has been tapped for is delivering satellites and other payloads into low Earth orbit. In order to carry these satellites to higher orbits (or place payloads in planetary trajectories) upper stage propulsion units will be necessary. A new system has been worked out to replace the delicate gyroscopic components that keep an orbiting body in the correct orbital attitude. It consists of *spinning* the payload into orbit. This will be accomplished by attaching the satellites to Spinning Solid Upper Stages (SSUS). Shown here are two classes of SSUS in the shuttle payload bay. In the forward section are two upper stages of sizes formerly launched by Delta rockets. In the rear is a single Centaur-class payload. The satellites and their SSUS are first spun on "spin tables" and then ejected. When they are a safe distance from the orbiter, the solid rocket motors are fired to place the payloads on the desired trajectories for higher orbits.

Photo: NASA



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NEW WONDER WOMAN FLIES HIGH

The cast and crew of *The New Adventures Of Wonder Woman* are having a ball taking the show into new and uncharted script areas. One of the new guiding forces behind the transplanted show, Mark Rodgers, said: "One show will be shot entirely in the Los Angeles area and another will get into the rock scene, involving several prominent members of the music world." Mark would not say which rock stars would be involved but promised that it would be a "pleasant surprise" for all of Wonder Woman's fans. "We've given Wonder Woman a new viability," he said. "She's now a member of an American Intelligence agency and she can travel anywhere in the world . . . providing it's within 30 miles of the Burbank studios.

There's nothing she can't tackle this season. Work is in progress on the fourth episode of the new season right now," he revealed. "And we're happy with the way it's going." The WW look this fall, aside from offering her adventures in a contemporary setting, brings a change in her costume (exposing WW fans to even more dangerous curves than before) and a few new wrinkles in the way of villainy. "In our first 90-minute episode we have a very James Bondian situation. The United States is attempting to move a nuclear generator by air to a South American country where it will be of value to the entire continent. An attempt is made to grab the generator by a super-villain and Wonder Woman is dispatched to save the day." The guest stars on that drama include Fritz Weaver and Jessica Walter. And, although Wonder Woman has been taken out of her World War II surroundings and her wall of Nazi villains, the *New Adventures* will offer a bit of nostalgia for old fans. "One episode involves a neo-Nazi group's efforts to clone a new Adolph Hitler. We have Mel Ferrer and Kurt Jurgens guesting on this one and the script is very imaginative." From nuclear peril to Nazi stormtrooping, *The New Addventures of Wonder Woman* looks like a winner this season.

Photo: C.B.S.

THE PRISONER RETURNS TO TV

This October, PBS stations around the country will be presenting the popular TV series *The Prisoner* complete and uncut for the first time. The British-made ITC series created and produced by its star, Patrick McGoochan, has been called by fans and critics, "The first TV series with a message." New York, Chicago, Philadelphia, Dallas, and St. Louis are just a few of the stations carrying the 17 1-hour episodes first produced in the middle 1960s. For several years, fans have attempted to revive the series through letters and petitions at SF conventions. *The Prisoner* has even been shown on many college campuses around the country, but Patrick McGoochan feels the real impact of the program has yet to be felt. *The Prisoner* presents its audience with a 1984-ish view of today's impersonal, computerized society. The hero is a top government agent who knows too much for his own good and finds himself abducted to a weird-type of prison known only as "The Village," after he has resigned from his job. "The Village" is a unique blending of maximum security devices—TV cameras, bugging machines, sleep recorders—and an impersonal-type of watchdog known as a "Rover;" a huge white sphere. *The Prisoner* combines science fiction, science fact and a satirical view of the world



Photo © ITC

into a terrifying, yet fascinating image. If the PBS station in your area is not carrying *The Prisoner*, write them and ask. If they are, sit back and enjoy. Watch STARLOG for further information on *The Prisoner* in the coming months.

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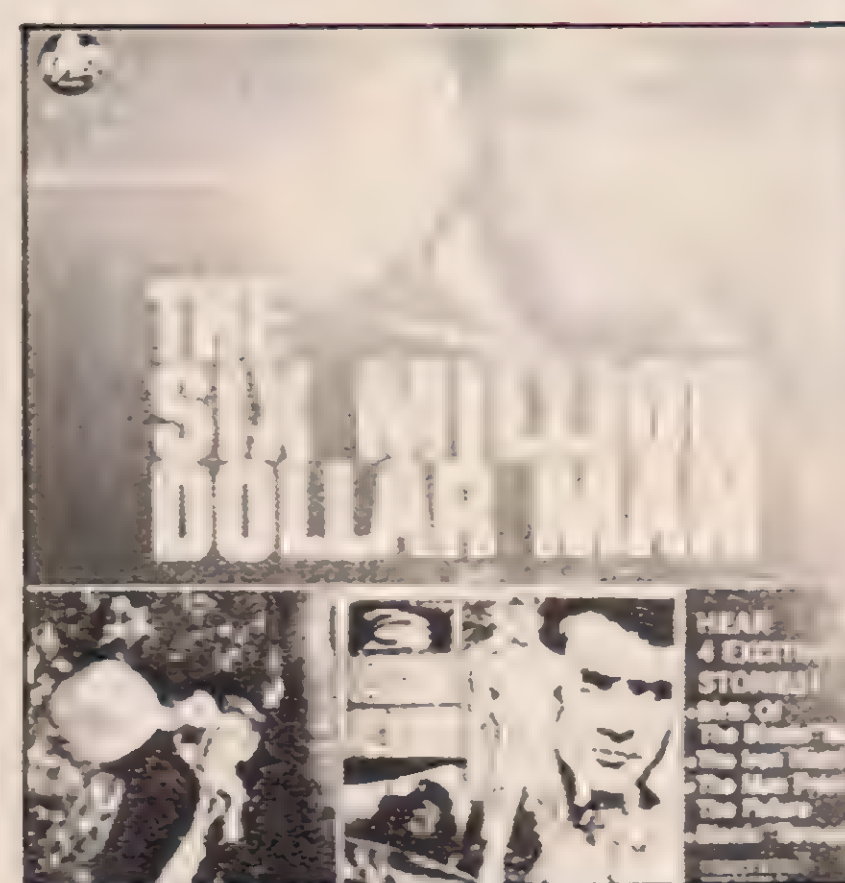
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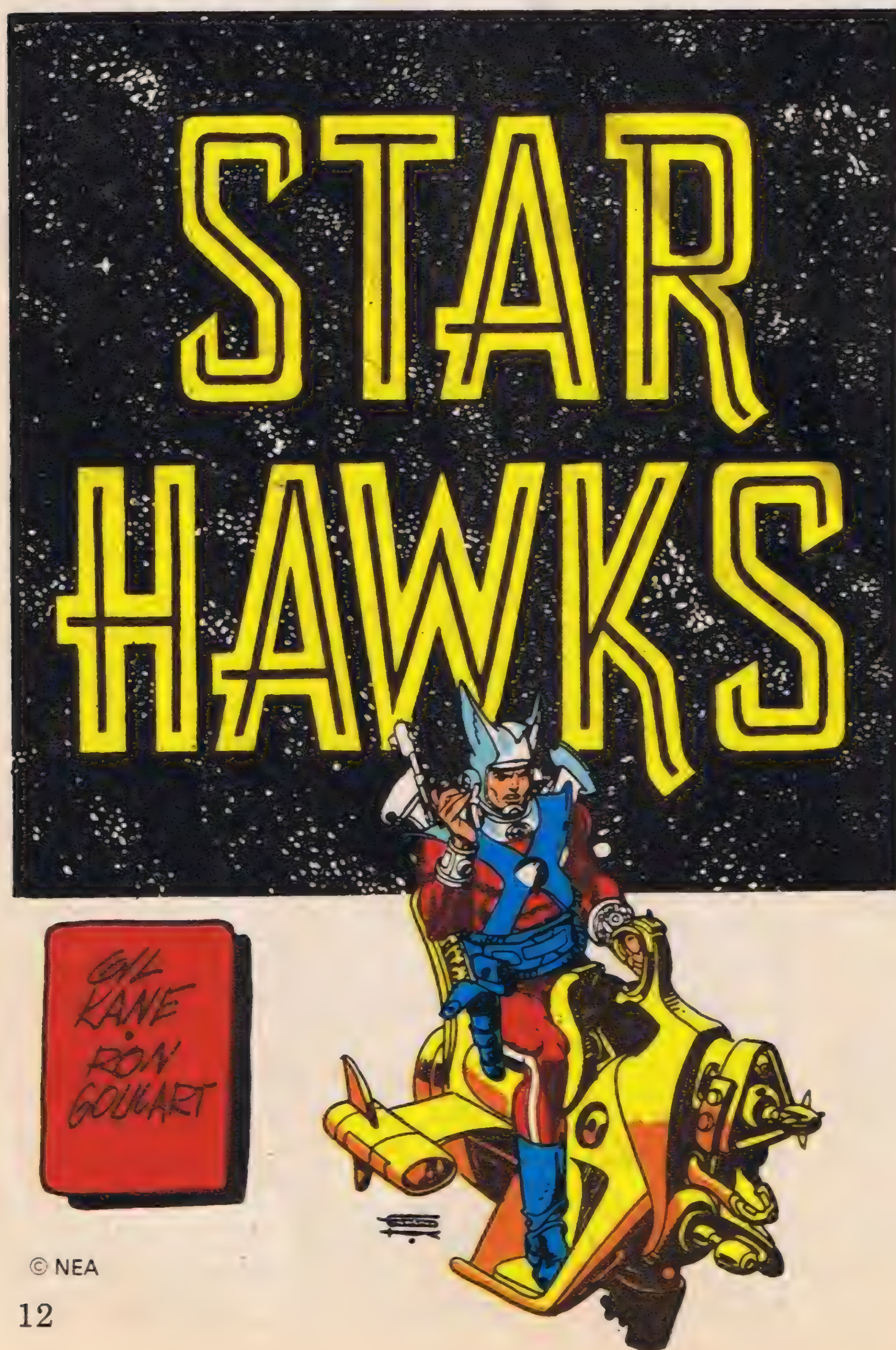


SURVIVAL RUN OFF AND RUNNING?

20th Century-Fox now has plans to begin the first-run life of *Survival Run* in October, as opposed to December as was reported in STARLOG No. 8. This move will bring the tale of world destruction to SF audiences coast-to-coast before the Christmas dementia of *Close Encounters Of The Third Kind*. Based loosely on Roger Zelazny's *Damnation Alley*, the film has been on the release schedule, in one form or another, for over six months. It recounts the tale of five survivors of a nuclear holocaust who attempt a journey from a ravaged American west to the east coast where, they believe, the last remnants of civilization still exist. Their odyssey brings them in contact with a savage, animalistic version of humanity which boggles their civilized minds. Along for the ride are two Air Force officers, a charming young heroine and a wild boy.

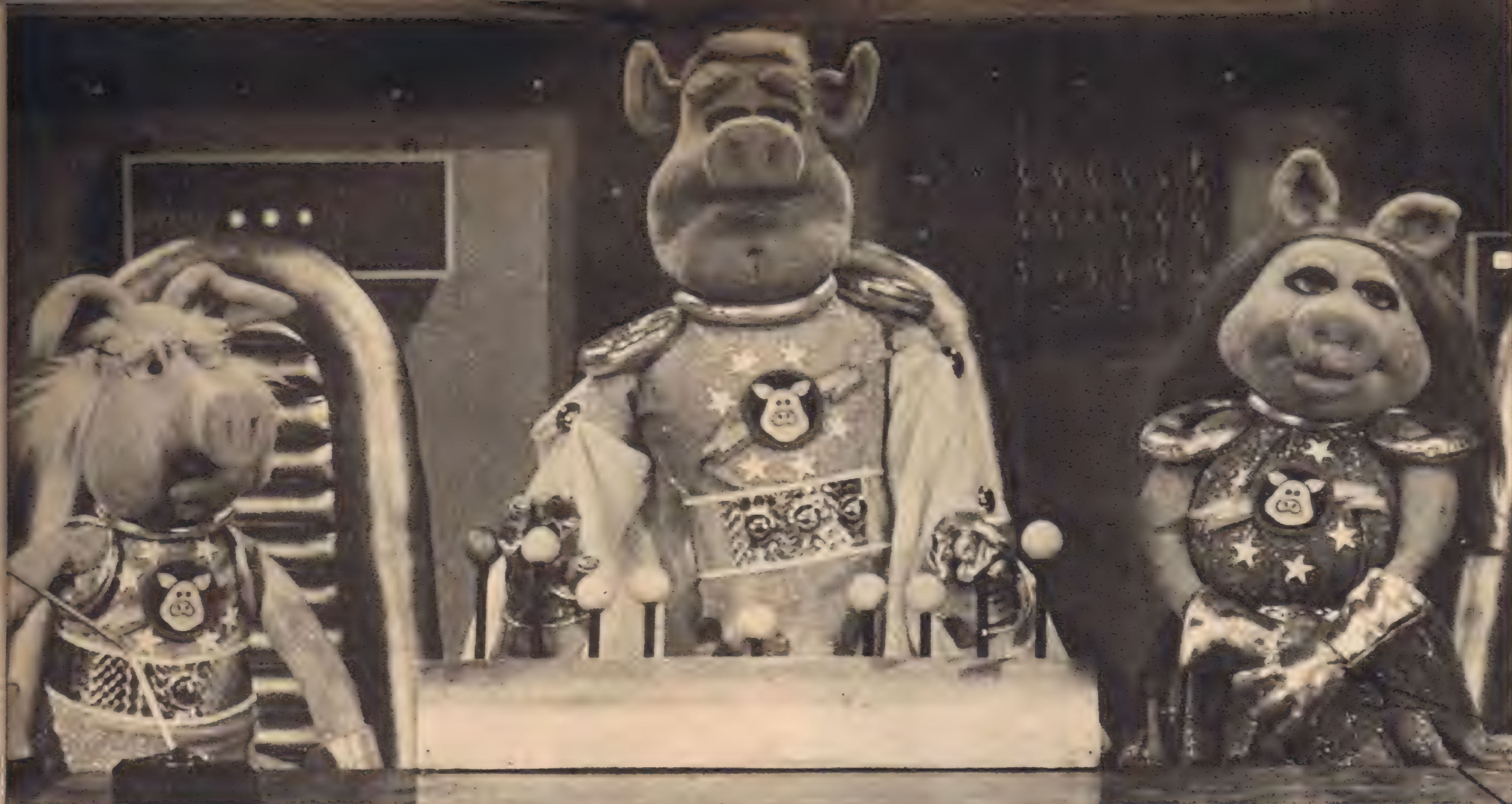


Photos: © 20th Century-Fox



A NEW STAR ON THE HORIZON

If you are a fan of SF comic art, then you're in for a treat and a surprise. The treat is *Star Hawks*, a new SF strip produced by the team of Ron Goulart and Gil Kane. Goulart is a well-known SF author with over 23 titles in print. He has also worked, on occasion, as a plot consultant on some of Marvel Comics' SF/fantasy books. Gil Kane is one of the top fantasy/action illustrators around. He has worked on just about all of the books in the Marvel line. He is currently illustrating their new adaptation of Edgar Rice Burroughs' *John Carter of Mars* series. The surprise is that *Star Hawks* will be appearing as a newspaper strip, syndicated by the Newspaper Enterprise Association. But that's not all—*SH* will be the first strip to run double-sized in a daily paper. "We can put a lot more action, story and art into the larger format," said writer Goulart. "This, in turn, allows us to speed up the story time from the traditional 12-14 weeks to 6 weeks, creating the kind of crackling atmosphere a comic book reader likes." The strip is set "In the distant future, in a planet system far from our own. The Interplan Law Service satellite orbits the planet Esmeralda . . . The I.L.S. agents—nicknamed Star Hawks—bring international law to the empires and territories of this planet." Initial newspaper sales include: Detroit News, Philadelphia News, Rocky Mountain News, Seattle Times, San Antonio Express and News, Charlotte News, Washington Star, Oakland Tribune, Albany Times Union, Dayton Daily News and Houston Post. The first daily strip appeared on October 3 and the first Sunday strip on October 9.



PIGS IN SPACE

Yes, there is more SF on TV this fall than ever before and in greater variety, but none of it is as weird as *Pigs in Space*. "Something stranger than *Quark*?" you ask. You better believe it. It's the newest madness from ITC's *The Muppet Show*. Each week we journey with the crew of the

spaceship *Swinetrek* to places where no porker has gone before. The "heroes" are Commander Link Hogthrob, the very mad (but not so scientific) Dr. Strangepork, and first mate Miss Piggy. Seen in 163 cities in the U.S. and 103 countries around the globe, *Pigs in Space* is the weirdest satire from the world of Muppetmania since the "Mating Rites of the Planet Koosbain" segment seen in the first season.

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WORLD ENDS ON SCREEN THIS FALL

Producer Charles Band has plans to do in the entire planet this fall via the release of his forthcoming *The End Of The World*. Christopher Lee, Sue Lyon, Dean Jagger and MacDonald Carey are all involved in the cataclysmic cinematic event which deals with an alien invasion of Earth. The invaders take refuge in, of all things, a rural convent where they conveniently clone the bodies of the residing religious group and then take over their roles in the community. The convent is set up as a sort of intergalactic

Alamo, with the aliens directing the step-by-step destruction of the globe from their headquarters beneath the ground. Why is the Earth targeted for destruction by the aliens? Too much man-made disease is polluting the universe and Earth must be eradicated in order to save millions of other planets. By the time the film reaches its earth-shattering finale, head alien Chris Lee makes humanity an offer it can't refuse: Two members of the human race may join him on his planet, thus duplicating the original beginnings of mankind (with apologies to the book of Genesis). The chosen pair of specimens have other ideas, however, and therein lies the film's wild finish.

VOYAGER WILL CARRY "EARTH SOUNDS" RECORD

When NASA's two Voyager spacecraft make their way into deep space after exploring Jupiter, Saturn and eleven of their moons, the vessels will be carrying a unique long-playing sampler of their home planet: *Sounds of Earth*. The 12-inch copper disc housed on each Voyager contains greetings from Earth people in 60 languages, samples of music from different cultures and eras, and natural sounds of surf, wind and thunder, birds, whales and other animals. The record also contains electronic information that an advanced technological civilization could convert into diagrams, pictures and printed words, including a message from President Carter. The messages on the record were designed to enable possible extraterrestrial civilizations, who might intercept the spacecraft millions of years hence, to put together some picture of 20th-century Earth and its inhabitants. "Because space is very empty, there is essentially no chance that Voyager will enter the planetary system of another star," said astronomer and exobiologist Carl Sagan of Cornell University. "The spacecraft will be encountered and the record played only if there are advanced spacefaring civilizations in interstellar space. The launching of this bottle into the cosmic ocean says something very hopeful about life on this planet." The idea of the record was formulated by Sagan and the repertoire (which, musically, ranges from Bach to Chuck Berry's "Johnny B. Goode") was selected by an advisory committee which included prominent scientists and musicians. Dr. Sagan also was responsible for the gold plaques-with-a-message previously sent into interstellar space aboard the Pioneer 10 and 11 spacecraft. A phonograph record was chosen for Voyager because it can carry much more information in the same space than, for example, the Pioneer plaques. In addition, 1977 is the 100th anniversary of the invention of the phonograph record by Thomas A. Edison. Each space record is made totally of copper and housed in an aluminum protective jacket. It contains, in scientific language, information on how the



Photo: NASA

record is to be played using the cartridge and needle provided. Because of the aluminum cover and the emptiness of interstellar space, the disc is likely to survive more than a billion years. Thus it represents not only a message into space but also a message into time, a point referred to in President Carter's message, which reads, in part, as follows: "This is a present from a small distant world, a token of our sounds, our science, our images, our music, our thoughts and our feelings. We are attempting to survive our time so we may live into yours. We hope, someday, having solved the problems we face, to join a community of galactic civilizations. This record represents our hope and our determination, and our good will in a vast and awesome universe."

ON THE SET AS *LOGAN* RUNS

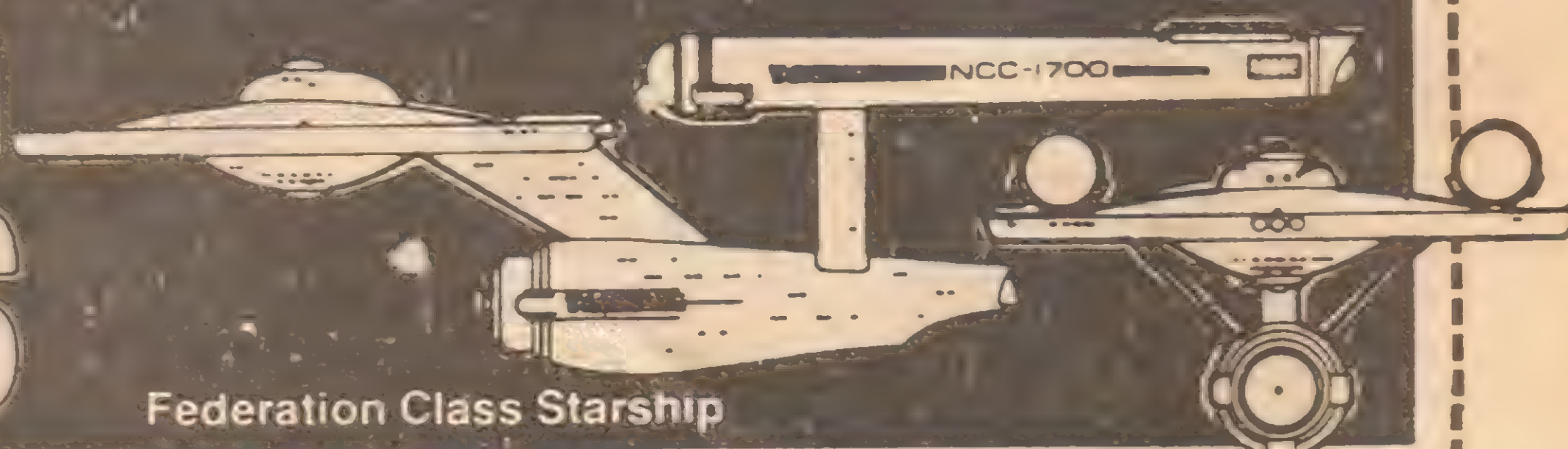
The phone rings and an extra garbed in red grabs the phone. "*Logan's Run* . . . no, Randy Powell isn't on today . . ." The extra hastily moves aside as the camera and crew hurries past, on their way to the corridor set of the alien ship. "We're doing this shot for the 16th time," guest star Leslie Parrish mumbles, following the camera. "I'm aiming for his throat," Greg Harrison communicates to the director, Alex Singer; "where do you want . . . oh, the face . . ." The third episode of *Logan's Run* is running about two days behind schedule. Par for the course with this show, the most complicated series since *Star Trek*. Art director Mort Rabinowitz has just been promoted to Production Designer, "which means that the two hours I used to have to myself between 2 and 4 a.m. have been lost," he says. He needs a shave; his face shows exhausted contentment. His crews have been working around the clock—a crew of as many as 70 workmen at a time. Among the designs Rabinowitz blitzed into construction is a revolutionary dome, a geodesic design that never before has been made modular. "An engineering firm is quite interested in developing it," he says. The dome is used as the control room of an alien ship. The production budget Rabinowitz has to work with is "at least 100 per cent higher than any other I've ever known about." The actors are working 5 days a week, over 12 hours a day. "I'm taking all my vitamins and eating and sleeping right," says Heather Menzies. "If we worked 6 days, I'd be a walking zombie right now!" Donald Moffat has a special problem with his portrayal of Rem the android: "Rem doesn't sweat or pant or run short of breath," he explains. That's hard to "act" when the company is shooting in the desert with 110-degree temperatures. Otherwise, Moffat considers Rem a



Photo: CBS

human—"an innocent at large, with a sense of wonder, and no fear." Harrison confesses: "I forgot to take his gun . . ." Director Singer, unperturbed, raises his voice, "Okay, let's shoot it again"—the 19th time.

Science Fiction MINIATURES



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All ships listed are in 1/4800 scale unless noted otherwise.

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BRADBURY'S MARTIANS ON STAGE

Ray Bradbury's *The Martian Chronicles* (first published as a novel in 1950 and in print ever since) has been adapted by the author for the stage and is currently being seen in Los Angeles. The streamlined production could be a forerunner to an NBC mini-series to be scripted by Richard Matheson, based upon these same Martian myths. The play is a theatrical experience unlike any other: it has sound effects of lift-offs, astronauts in gleaming silver, projections of landscapes and star fields that engulf both players and audience, ray-gun battles, and aliens in metallic garb with bronze skin and rainbowed eyebrows . . . and there's not a trace of camp! Many of the 50 actors (a huge cast for the relatively small theater) are fine artists—none more impressive than the astronauts (Bradley Della Valle, Burton Cooper and Steve Itkin) who bring stereophonic sobbing to the audience in the heart-rending "Mars is Heaven" segment. Bradbury's poetic sense of wonder; his smiling apple-pie Americanism; his atmosphere of doom that infringes innocently from the unknown; his conviction that the human race at least, if not the nation or the individual, will triumph . . . is all there. This premiere production was designed, directed, and produced by Terrence Shank. (Studio Theater Playhouse, 1944 Riverside Drive, Los Angeles, CA 90039; phone (213) 665-3011.)

NEW SF TV-ERS WAIT IN THE WINGS

With the new season barely underway, a host of "back-up" series, some of it science fiction, is being prepared for airing after January. On the CBS schedule is a two-hour telefilm entitled *The Hulk*. Based on the Marvel Comics character, the film stars Bill Bixby as Dr. Banner and newcomer Lou Ferrigno as Banner's alter-ego, the Hulk himself. Written, produced and directed by Ken Johnson, *The Hulk* has not been assigned an air date as yet. However, someone in the CBS regime must like what's going on because a second two-hour installment, *Hulk: A Death In the Family*, has been prepared. The second film was directed by Alan Levi. Also on tap are two ABC-TV SF shows. *Fantasy Island*, described as being a semi-anthology series, stars Ricardo Montalban and Herve Villechaize. The made-for-TV pilot film was shown last season and dealt with a land that fulfilled everyone's dreams . . . and nightmares. The show is being produced by Michael Fisher with Aaron Spelling (*Charlie's Angels*) and Leonard Goldberg as executive producers.



STAR WARS, CLOSE ENCOUNTER SPARK ALIEN CONFLICT

With the success of *Star Wars* and the excitement surrounding the soon-to-be-released *Close Encounters Of The Third Kind* reaching a peak, the film industry is pulling out all the stops in order to jump on the SF bandwagon. Some of the alien-genre films scheduled to make the rounds soon include *Prey*, *Skywatch* and *Alien*. Thus far, the British-made *Prey* seems to be the most bizarre. Shot in exactly ten days at Shepperton studios with a cast of three (Barry Stokes, Sally Faulkner and Glory Annan), the film is the first of a series of "quickie" thrillers planned by Tymar Productions. (At this rate, they can turn out three more epics before the next issue of STARLOG hits the stands!) 20th Century-Fox plans to take a bit more time in the production of *Alien*, which is to be filmed in England as well. Directed by Walter Hill and scripted by Dan O'Bannon, the film tells the tale of an alien creature, being transported on a spaceship, who begins to metamorphose

into different forms and attacks the crew. O'Bannon, who did the special effects for *Dark Star*, will handle the SPFX for this film as well. Closely timed to match the release of *Close Encounters* is *Skywatch*—a film which has a plot similar to *Encounters*, that of a government cover-up of a UFO sighting. *Skywatch*'s technical consultant, Todd Zechal, insists that his film is "not anything like *Close Encounters Of the Third Kind*." In a recent interview in *Variety*, Zechal claims that the almost simultaneous release of the two films was not planned. "The timing is strictly accidental," he claimed. Zechal, who describes himself as being a former National Security Agency agent, says that the major difference between the two films is that *Skywatch* is "totally factual," revealing the cover-up of UFO sightings by the government for the past thirty years. "I left my intelligence work to devote full time to revealing the cover-up," he said.



LOVECRAFT FILM DELAYED

"Our Cthulhu project isn't dead, it's only slowed down a bit," says Cinema Vista President William Baetz. As reported in STARLOG No. 6, Baetz and his crew are attempting to bring *The Cry of the Cthulhu* to the screen in a manner that would make H.P. Lovecraft proud. All has not been going well on the project, however, and at present the Lovecraft film is hovering in cinematic limbo. "Some of our backers pulled out," Baetz bemoans. "We were left with one third of the budget we required. We could have made the movie as a piece of low budget shlock but we have made promises to Arkham House (Lovecraft's publishers) to bring the story to life in an accurate, artistic manner. We're not about to let them down." Baetz is now hopeful of selling a major studio on the idea of doing *Cthulhu* up in style with a big budget and proper

distribution. So far he hasn't met with too many responsive ears. "A lot of people like the idea, but they want to change the story. One guy said he wanted 'more force' in it, whatever that means. Another said he wanted the figures to be vampires, ghouls and ghosts. I said, no. That isn't Lovecraft. He said 'No, but that sells.' It's like talking to a brick wall. Most people don't even recognize the story. It's very hard to understand that the Cthulhu mythology stories, which have graced over a half a dozen publishing houses in the U.S. alone and sell over a million paperbacks a year, haven't reached the screen as yet." Meanwhile, Baetz is not at all giving up hope. He has contracted Magic Lantern, a visual effects company in Detroit, to design the production and special effects to be used. He has even shown some of the artwork and modeling done on the embryonic film to Ray Harryhausen at a local SF fantasy convention. "He was very impressed," says Baetz. Still, the search goes on for a studio backer. "We still have high hopes of finding someone who sees Lovecraft the same way we do. Once we find a studio that will do the project justice, we'll go right into production with *Cthulhu*."

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Galactic Civilization: a dream close to the hearts and minds of SF fans and writers alike — and a central concept in the world of *Star Trek*. However, a society that is spread among the stars required a transportation system that somehow can bypass the all-pervasive limit of the speed of light. The starship *Enterprise* used "warp drive" to get around that barrier. Is there any basis in fact for that fantasy invention? Award-winning science fact and fiction author Isaac Asimov has examined the question and drawn some interesting conclusions. Someday man may travel . . .

FASTER THAN LIGHT

By ISAAC ASIMOV

In 1905, Albert Einstein worked out his Special Theory of Relativity. One of the basic consequences of the theory is that the speed of light in a vacuum (186,283.4 miles per second) is the absolute limiting velocity we can measure for anything possessing mass — which means any material object we know. That includes ourselves and our spaceships.

Can Einstein's theory be wrong? Not very likely. In the last three-quarters of a century, any number of measurements and any number of investigations have backed it up. The Universe

acts in the way that Einstein's theory says it acts, and the limiting nature of the speed of light would seem to be as solid as the Earth we stand on.

But the speed of light is very slow. It seems fast to us on an Earthly scale. Anything moving at the speed of 186,283.4 miles per second can move from San Francisco to New York in 1/60 of a second and can circumnavigate the globe in 1/7 of a second. At the speed of light an object can go from the Earth to the Moon in 1 1/4 seconds, and from the Earth to the Sun in 8 minutes.

But let's really get away from the



Earth and its neighbors. The slowness of light then becomes apparent at once. At the speed of light, any object would take 4.3 years to reach Alpha Centauri, the nearest star; 540 years to reach the bright star, Rigel; 30,000 years to reach the center of our Galaxy; 80,000 years to reach its far edge; 2,300,000 years to reach the Andromeda galaxy; and about 12,000,000,000 years to reach the farthest known quasar.

Where does that put science-fiction writers who want to talk of a Galactic Empire, with millions of stars all forming a great community of intelligent beings? Where does it put *Star Trek*, with the great starship, *Enterprise*, wandering among the stars to uphold justice and put down villainy?

Nowhere! That's where it puts them. We can't have a real social community if it takes thousands of years to travel from one unit to another. Captain Kirk and Mr. Spock would be confined to just a few neighbor-stars for all their lifetime.

What do fiction writers do? If they really know no science, they disregard the speed-of-light limit, because they never heard of it.

Better writers know of it and get around it by assuming that, in the

possesses mass. Certain particles, such as "photons" which make up light, x-rays, radio waves and so on, have what is called "zero rest-mass." Anything with zero rest-mass can move, in a vacuum, *only* at the speed of light, and not the smallest trifle more or less.

Some scientists have speculated that it might be possible for an object to possess the kind of mass that would be represented by what mathematicians call an "imaginary number." If such mass is fitted into Einstein's equations, the results describe objects that can only move *faster* than light. They do not behave as ordinary objects would. The less energy they have, the faster they go until, when they have no energy at all, they move at infinite speed. The more energy they have, the slower they go until, with infinite energy, they slow down to the speed of light.

Such faster-than-light objects are called "tachyons", from a Greek word for "fast." They are pronounced TAK- ee-onz.

Do tachyons really exist? There is much argument about this, but the only way of ever really proving that they do exist is actually to detect one. This would be very difficult since any tachyon passing by is likely to be in your

be moving at ordinary speeds; but as tachyonic particles they would be moving faster than light, perhaps millions of times faster than light. Then, if those tachyonic particles were converted back into ordinary particles, they would be moving at ordinary speeds again, but they might be hundreds of light-years away from where they had originally been, having moved there in a fraction of a second.

Is it possible, then, that someday we might have a "tachyonic drive" that would do all the things that trips through "hyperspace" are supposed to do? Will the Captain Kirks of the future simply shift their ships into tachyonic drive, and will a tachyonic ship then streak swiftly across the galaxies, till it is thrown back into ordinary drive?

It is nice to think of but there are enormous difficulties in the way.

Even if tachyons exist, no one knows what kind of objects they might be. We might suppose that for every ordinary particle making up our ordinary Universe, there might be a corresponding tachyonic particle in a tachyonic Universe. For every proton, electron, and neutron here, there could be a tachy-proton, tachy-electron and tachy-neutron there. Our particles would make up objects here, tachy-particles might make up tachy-objects there.

But even so we haven't the faintest idea of how one would go about changing particles to tachy-particles and back.

And if we could, we have to remember that we would have to change all the particles at the same time. In order to change the *Enterprise* into *Tachy-Enterprise*, every subatomic particle making up the ship, the cargo, and the crew must change over at the same precise instant. If some changed just a millionth of a second before others did, there would be time, at tachyonic speeds, to spread the spaceship over a distance of billions of miles, and when all that was changed back, we would have a thin powder of matter, with perhaps some small lumps in it—but we would not have an intact ship and a living crew.

Yet these apparent difficulties may arise simply out of our present ignorance. If we ever detect tachyons and learn enough about them, a tachyonic drive might be worked out very simply according to principles I can't possibly even imagine right now.

Anything else?

I said at the start that every observation in the past three-quarters of a century has backed Einstein's theory and the speed-of-light limit. These observations, however, are only those it is possible for us to make. There are some observations we can't possibly make. We can't observe the exact conditions at the center of the star, or in a quasar,

future, new technologies will be available. They talk about moving through "hyperspace," or through "subspace," they make use of a "subetheric drive" or a "space warp."

These are just sounds, of course. No one can pretend to describe what such concepts or devices are, or how they work. In fiction, though, that does not matter. Such notions at least show that the writer is a respectable craftsman who understands the rules of the Universe as set forth by science, and they do make Galactic Empires and starships possible.

But does science hold out hopes that someday there may indeed be detours around the speed-of-light limit?

Yes, but very dimly.

For instance, I said that anything possessing mass has the speed of light as a limiting velocity—but not everything

vicinity for only a trillionth of a second or less—but it might not be impossible.

So far, however, no tachyons have been detected.

Suppose tachyons *are* detected, though. How might they help us move faster than light?

Well, it is possible to change one subatomic particle into another (obeying the various rules of the Universe in doing so), and you can change a particle with mass into one with no mass. For instance, if an electron and positron combine, both disappear. Left in their place are photons. The electron and the positron may have been moving at ordinary speeds, even very slowly perhaps, but once the photons are formed they instantly move off at the speed of light.

Suppose there are ways of changing ordinary particles into tachyonic particles. As ordinary particles, they would



and we can't make precise measurements at a distance of 12 billion light-years. Can there be any places or conditions where the speed-of-light limit might not hold.

What about a black hole?
A black hole exists when matter has been compressed so tightly into so small a volume that the gravitational intensity in its immediate vicinity becomes large enough to prevent anything from getting away. That is what makes it a "hole." Even light can't get away, which is what makes it a *black* hole.

Well, then, what are the rules of the Universe in a black hole? Are they the same as elsewhere, or are they modified?

How can anyone tell? Astronomers can't study black holes in detail. They aren't even certain they have detected any at all, and those objects that *may* be black holes are thousands of light-years away.

All that scientists can do is try to work out what the rules of the Universe *might* be in black holes, by using such basic equations as those of the relativity theory, the quantum theory and so on.

Some scientists suggest that under some conditions, anything falling into a black hole may come out in another part of the Universe and it might do so in a very short period of time. In other words, by going through a black hole, it might be possible to go faster than light.

The trouble with that is you would not be able to go wherever you want to. You must go into one end of a black hole, wherever it might happen to be located, and out the other, wherever *it* might happen to be located. It is as though the Universe were pictured as consisting of uncounted numbers of cosmic subway express lines, each going from one fixed point to another fixed point, with no necessary convenient relationship between the lines.

Perhaps the *Enterprise* could have a cosmic subway map so that Mr. Spock could figure out which lines to take and which transfer points to use in order to make it from Deneb to Betelgeuse.

But even if that could be worked out, there is this huge difficulty—

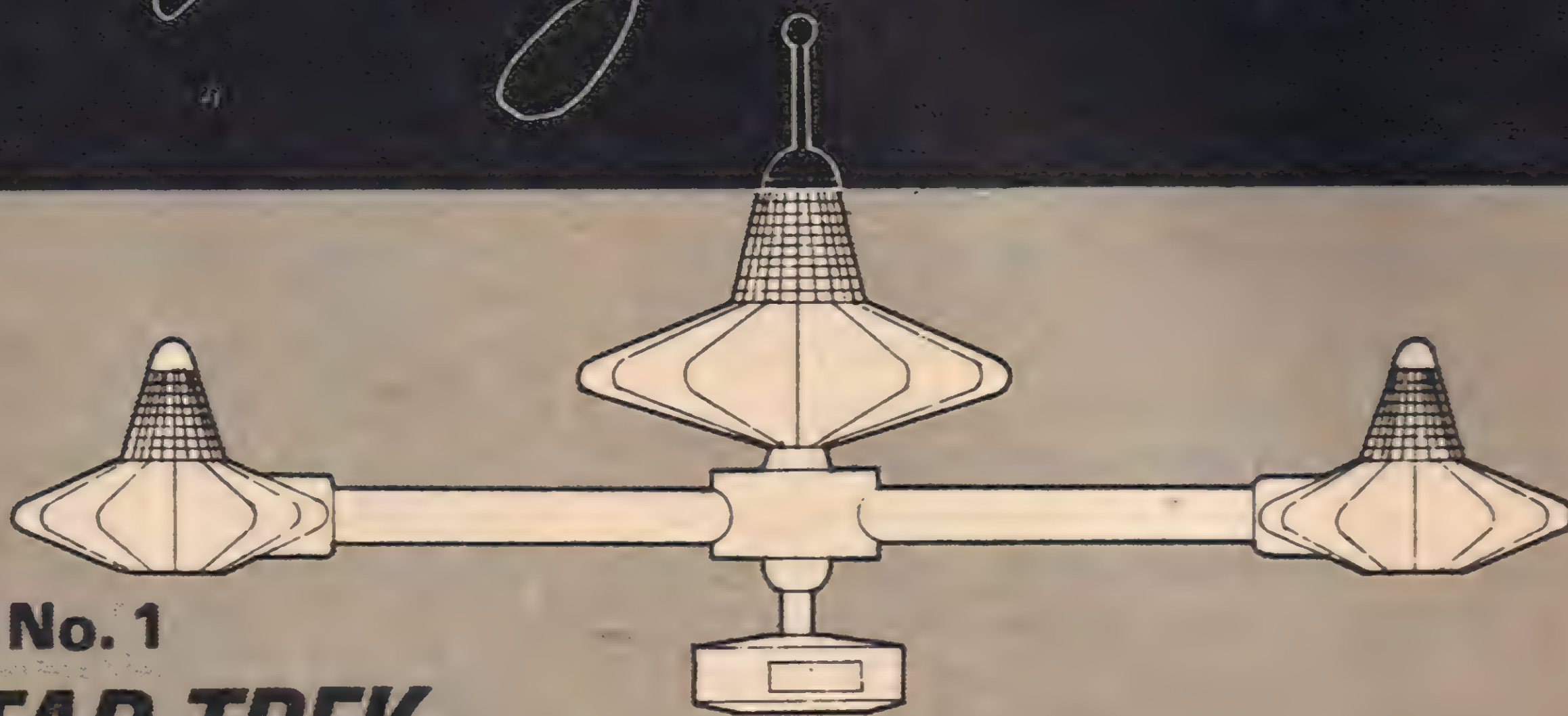
Approaching a black hole produces tidal effects so strong that they would reduce any known material to a fine powder, and there is nothing we know of that can afford insulation or protection against such effects. How it would be possible for anyone or anything to make use of the black hole subway line without being utterly destroyed in the process is something we can't yet imagine.

So there you are.
Faster than the speed of light? Maybe.
But from where we sit here and now, it's a very, very weak maybe. ★

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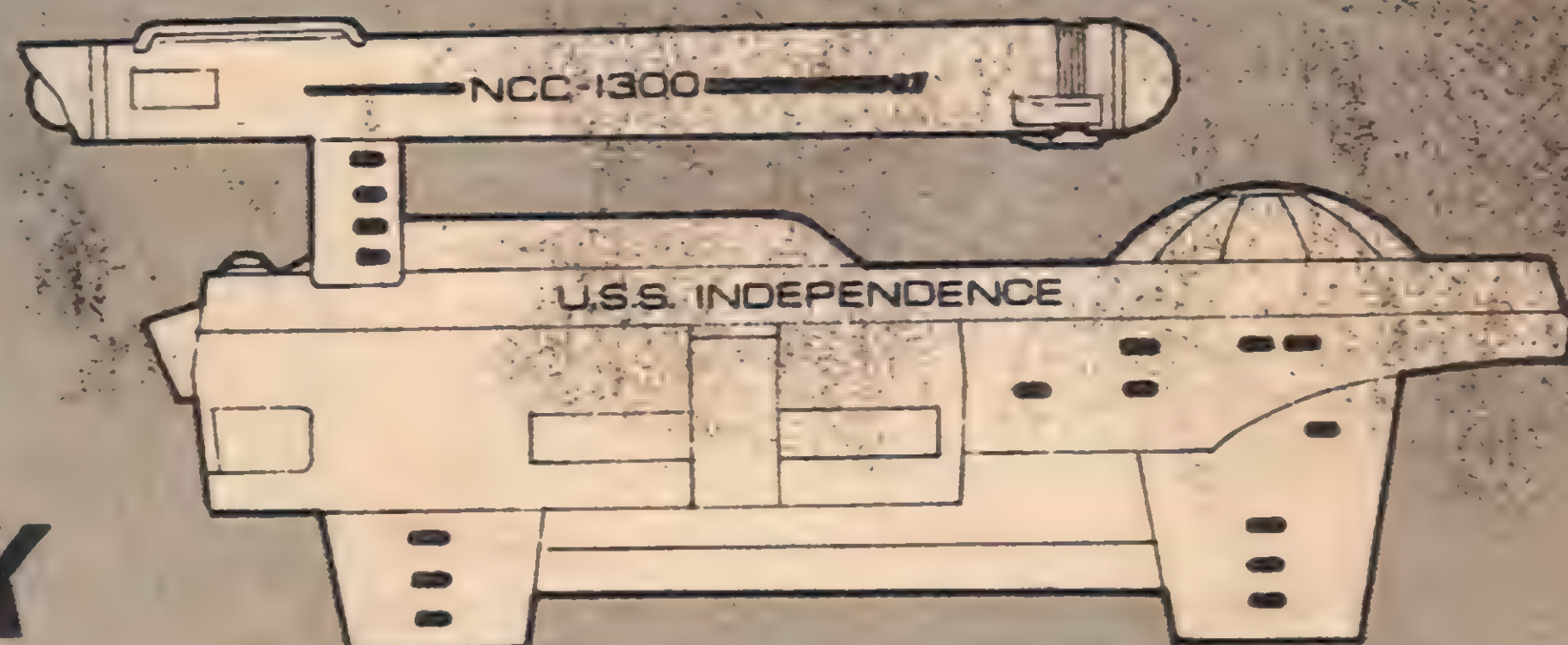
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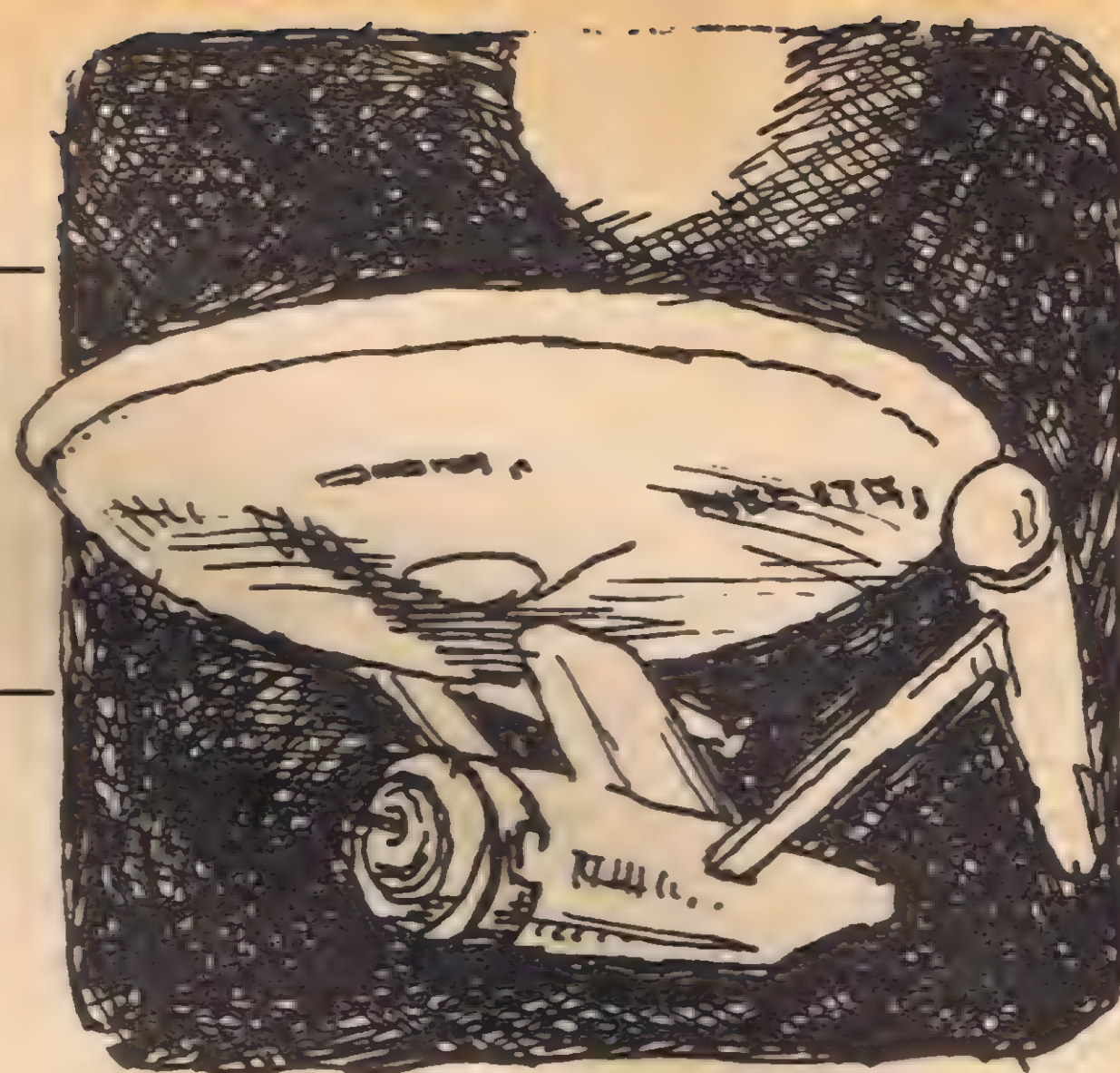
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STAR TREK REPORT

A Fan News Column by Susan Sackett

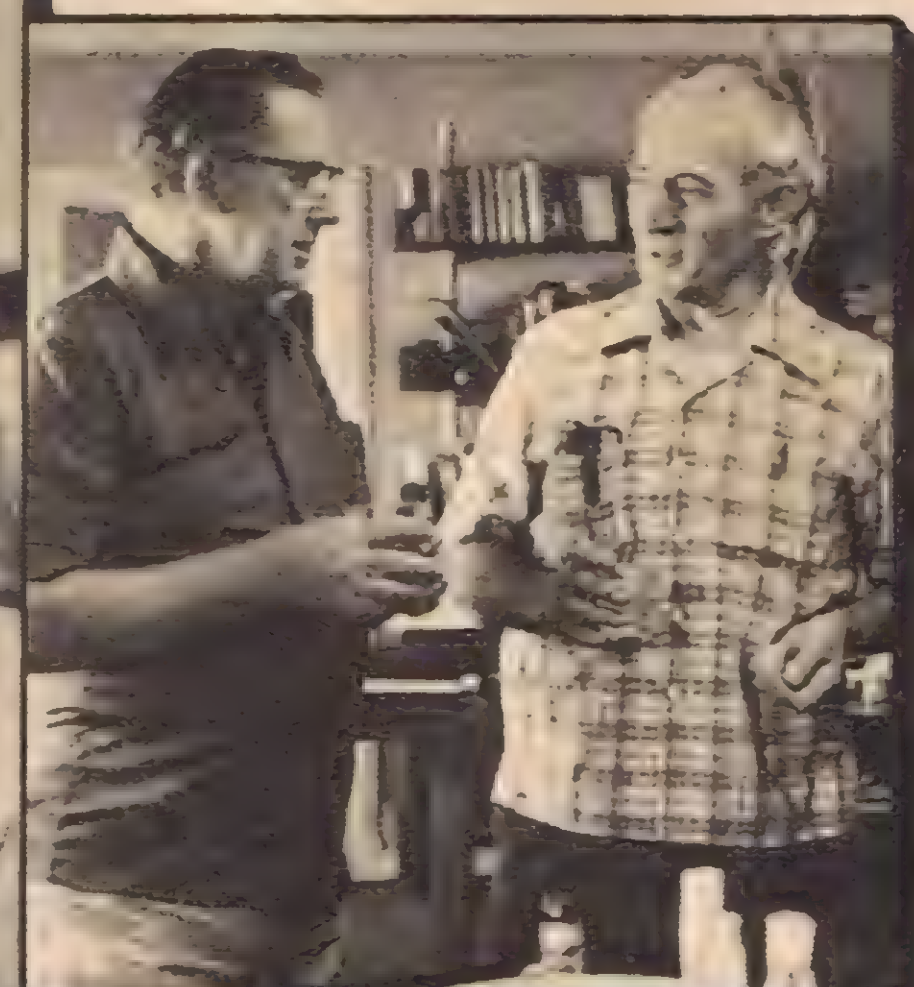


Jimmy Doohan used the sofa to diaper his baby; Grace Lee Whitney sipped a Shasta diet chocolate soda; Walter Koenig showed everyone his baby pictures from a recent magazine article; Nichelle Nichols asked everyone if they could guess what the "N" she wore around her neck stood for (wrong guesses were Nichelle, Nichols, NASA, Nimoy and NBC — there were no right guesses, so no one ever learned the true meaning); Majel Barrett, on learning of her character's promotion, proclaimed to everyone, "I'm a Doctor, not a Nurse!", while DeForest Kelley insisted, "I'm an actor, not a doctor!"

All, in fact, were actors, actresses, and members of the *Star Trek* staff, reunited for the first time in almost ten years on the Paramount studio lot. The occasion was a get-together to introduce the original cast* to our producers and staff who had not already met them.

*Everyone who could be there, that is. William Shatner was out of town; Leonard Nimoy was still doing "Equus" on Broadway, and George Takei couldn't get away from a Rapid Transit meeting in the Mayor's office in time for the party.

FLASH: As we go to press, STARLOG has just learned that William Shatner has signed with Paramount to re-create his role of Captain Kirk in the new *Star Trek* TV show. Watch this column next issue for more behind-the-scenes news.



Photos: Courtesy Susan Sackett

The *Star Trek* reunion-introduction party was a smashing success. Pictured here are (top, left-to-right) Gene Roddenberry; Majel Barrett Roddenberry; technical consultant Matt Jeffries (left) and SFX designer Jim Rugg; (bottom, left-to-right) young Eric Doohan, held by co-producer Bob Goodwin; Nichelle Nichols and Susan; Grace Lee Whitney, Larry Goldblatt (Nichelle's mgr) and Nichelle; and the Doohan family.

BULLETIN:

New Enterprise Under Construction

The sound of hammers pounding nails is almost deafening, while the sawdust filling the air creates a strange but pleasant smell—something akin to newly-mown blades of grass—only better. There is the buzz of activity competing with the buzz of the saws, and what looks like a mad architect's blueprint for some new crazy-quilt modern house is actually the embryo skeleton of the Bridge of the new Starship *Enterprise*.

Barely a speck on the catwalk above, Jon Povill, Assistant to the Producer, has defied a fear of heights to try to get some photos of these historic moments. On the floor below, Jim Rugg, Special Effects Designer, stands with arms waving like a traffic cop on Broadway and 42nd, while carpenters scurry about with hammers and nails, obviously very pleased to be part of this new *Enterprise*, this new *Star Trek II*.

"Over there, that's where the Captain's chair will be," says Jim. My mind fills in four more weeks of work and, sure enough, I can see the Captain's chair. I can almost envision Jim Kirk sitting in it.

"There will be two elevators on the Bridge this time," he continues.

"What's the big hole in the floor for?" I ask, peering down into it tentatively.

"The engineering section. It will be three stories high. And those huge plywood boards you see there—those will be corridor sections."

The boards are put up and hammered into place, and the corridors begin to take on a familiar shape. I can imagine them as they will really be in six weeks: brightly painted, decorated with art from a dozen star systems all over the galaxy. Strolling down their halls are crewmembers, relaxing between missions, some in recreational attire. For a moment, it is tempting to join them . . .

Jim's voice startles me back to reality. "As you can see, we're really pushing to get this ready for November 1 when we start to shoot our first two hour episode for airing next February. It's really great to be back again on *Star Trek*!"

As I hopped on my bicycle and was about to start back to the office, Gene Roddenberry himself walked in. I asked him how he felt about the redesigned *Enterprise*. Would he feel the same about this one as he did about the original starship?

"Yes," replied Gene. "In fact, I believe we'll be able to say 'It IS the *Enterprise*' . . . and she's even lovelier than before!"



In Search Of CLOSE ENCOUNTERS & Other Things Along The Way

By KIRSTEN RUSSELL

At some time during the spring of last year, I heard a rumor that a soap opera star had a minor role in Steven Spielberg's next movie. The role, so the rumor went, was that of an intelligent Air Force officer who did not believe in unidentified flying objects.

That was all I heard about the movie for a good while—absolutely all, as though the rumor had come out of nowhere and then faded to nothing.

At some time during the summer of last year, I was looking at a section of *The Hollywood Reporter* called "Film Production" when I found a listing of the cast and credits of Steven Spielberg's next movie. Thus I discovered the title of the picture: *Close Encounters of the Third Kind*.

That was all I should have tried to discover about the movie—because that's all you'll need to know about it before you see it.

Back in the summer of last year, though, I thought *Close Encounters of the Third Kind* ought to be a choice subject for an article in STARLOG. Besides, there was some interesting information on the film in that *Hollywood Reporter* listing, like the item that Steven Spielberg had written the screenplay.

And then there was the item: "Shooting in Los Angeles, Wyoming, Alabama."

Columbia was listed as the studio backing the production, so I called Columbia to ask if I might fly out to wherever the shooting was going on and interview the director-scriptwriter.

I kept calling Columbia for many days. Only one person in the world, I was told again and again, could answer my question; and that person not only kept avoiding my calls, but kept changing identities and locations.

First I was referred to a magazine contact for the studio, who was in New York. Then (after I had spent about a week trying to reach the magazine contact), I was referred to the unit publicist for the production, who was in Mobile, Alabama, where the shooting was going on. Finally (after I had spent about another week trying to reach the unit publicist), I was referred to the project

director for the production, who was at The Burbank Studios in California.

Meanwhile, information on the film was scarce. Through all my conversations with various secretaries at the Columbia office in New York, at the production headquarters in Mobile, and at The Burbank Studios in California, I ultimately learned that the movie was "definitely science fiction."

At last I got the project director at The Burbank Studios on the phone, and he told me he was delighted with the idea of a story on *Close Encounters of the Third Kind* in STARLOG. So I presented him my question: Could I visit the set in Mobile and interview Steven Spielberg?

To that, the project director answered that the set was closed as tight as a space colony.

"You see, the special effects for this movie are, ah—quite spectacular, and involve a tremendous amount of work, and there's a strict rule that absolutely no visitors are allowed on the set. It's just too dangerous, you see. . . ."

"Well, I could ask Steven to make an exception in your case, but I've asked



On the set of *Jaws*, director Steven Spielberg dines with a friend. He refuses to reveal the plot of *Close Encounters* but promises the film's "massive event ending" will be "very positive."

him to make exceptions before, you know, and he won't make them for anybody. Even *The New York Times* can't get in!"

Actually, the project director admitted, certain details about the production were being kept secret. And of course, Spielberg wouldn't want my article in STARLOG to reveal those details.

I said I wouldn't want my article to reveal those details, either. Then I ventured to ask if what was being kept under wraps was basically the story, meaning the content of Spielberg's screenplay, and the project director hastily replied: "Oh no, we want a story!"—thinking I meant publicity.

So I asked if I might interview Spielberg off the set. But the project director said I couldn't do it in Mobile; Spielberg worked six days a week, along with the rest of the production crew, and he *worked*. We should leave him his day of rest.

However, the production crew would be returning to Hollywood at the end of the summer—and if I happened to be going to California at that time, the project director said, he would set up the interview then.

At around the same time that the project director and I had our long distance conversation about my prospective story on *Close Encounters of the Third Kind* in STARLOG, a story on the production appeared in *The Hollywood Reporter*. This story filled in some of the gaps in the report I received from the project director.

It turned out that visitors were barred from the set in Mobile not only by decree, but by a 24-hour security system; and that most of the shooting was going on indoors. There wasn't a sound stage in Hollywood big enough for those spectacular special effects, but a couple of aircraft hangars in Mobile had been found to be adequate.

The special effects remained unspecified. *The Hollywood Reporter* also mentioned, however, that they were accounting for nearly half the cost of the production—the cost being somewhere up in the multimillion-dollar sky. In general, the special effects came off in this report as practically the heart and soul of all the secrecy surrounding the production.

On the other hand, the report revealed nothing about the plot of the movie. Or rather, almost nothing.

Actually, I finished reading the report knowing more than I wanted to know before seeing the movie—and feeling a powerful impulse to drop the whole project of my prospective story. Big surprises in movies are extremely rare; if Spielberg wanted to give us one, I figured, we should let him.

But there remained the curious fact that the project director had promised

me an interview with Spielberg. So, when the fall rolled around, I called the Burbank Studios to find out what was being done about that.

Nothing was being done about that. The project director was unhappy with a grossly inaccurate story I seemed to have written about *Close Encounters of the Third Kind*.

I pointed out that I hadn't written any story about *Close Encounters of the Third Kind*, as yet. But it was pointed out to me that there was a story on the production in STARLOG—a report in issue No. 2, among the Log Entries.

I asked what was grossly inaccurate about this report, and the project director wasted no time telling me: in the fourth and next-to-last paragraph, there was a statement that Douglas Trumbull was in charge of the special effects.

Douglas Trumbull was not in charge of the special effects! The man in charge of them was Steven Spielberg!

While I was listening to this, I was unable to remember who Douglas Trumbull was; it wasn't until I later compared the STARLOG story with the old story in *The Hollywood Reporter* that I placed him. *The Hollywood Reporter* stated: "Spielberg conceived the special effects in conjunction with Future General Corp.'s Douglas Trumbull (2001: *A Space Odyssey*, *Andromeda Strain*)."

Meanwhile, as I was listening to the project director talk about the "irresponsible reporting" being done on the East Coast and the hard work being done on the West ("We're working our tails off out here!"), I decided that I didn't really want to do a story on *Close*

Encounters of the Third Kind.

Yet the project director insisted that he still wanted me to do the story, and he sounded so sincere that I found I wasn't sure I didn't want to do it, either. So I went on dumbly listening to him, too confused to comment on the absurdity of his yelling at me about who was in charge of the special effects.

And as I went on listening to him, I began to realize what he was actually telling me: they were working their tails off out there. The production was so complicated (the plot of the movie was so unusual) that at this stage, when the production crew was back from Mobile but the picture was far from completed, they were under terrific pressure—and the project director was yelling at me just because he had to yell at somebody.

Eventually, we were carrying on a friendly discussion about *Jaws*—agreeing that as fine a job of editing as Verna Fields had done on that picture, it was still Spielberg who had made the picture, and that only a director could have achieved the vast difference between the spirit of the movie and the spirit of the book.

And at some point, the project director remarked: "What's all the fuss about special effects, anyway? The best special effects in the world don't make a movie!"—to which I happily replied: "Oh, I couldn't agree with you more!"

By the time we hung up, the deal was on again: I was going to California, and the project director was going to set up the interview.

I never heard from him again, which didn't really surprise me. I went to California anyway, just for fun, and I

called his office once more while I was out there; but his secretary told me that he was no longer handling the project. She referred me to the new project director, who was not in his office, and whose secretary had no file on STARLOG.

Meanwhile, Spielberg—according to the new project director's secretary—was off in Chicago on his way to New York on his way to Europe. (Possibly, his ultimate destination was India, where some crowd scenes were reportedly to be shot for the movie.)

At this point, it appeared to me that there were many elaborate and difficult things to do in life besides getting an interview with a film director in the middle of the multimillion-dollar production of his own brainchild. So I gave up the idea of doing a story on *Close Encounters of the Third Kind*.

A couple of months later, one of the STARLOG publishers happened to ask me: "Have you heard any more news about whatever it's called? 'Close Encounters With Alien Things' . . . 'Close Encounters With Other People' . . . ?"

A bit of hilarious prodding like that was enough to get me to track down the first news I had ever heard about the movie: the tale of the soap opera star.

The source of the rumor turned out to be a soap opera fan magazine. Bernard Barrow, a member of the cast of *Ryan's Hope*, was reported in that magazine to have announced that he had a role in a science-fiction film to be directed by Steven Spielberg—and to have provided the following clues to the plot of the movie:

"My role is that of a very intelligent Major who is the public information officer of the Air Force, and who tries to reason people out of believing in flying saucers. I'm excited about it—I have two or three marvelous scenes."

"And it's not even true!" I was now told by an editor for the soap magazine.

"Whaddaya mean, it's not true?" I said in alarm.

"Oh, Bernie Barrow was going to do the role, all right. But take a look at one of our later issues."

In the later issue, Bernie Barrow was reported to have sad news: "I didn't get to do the film for Steven Spielberg that I was supposed to. What happened was that they changed the dates of my shooting, and I couldn't leave *Ryan's Hope* then. . . . I don't know who they recast in my part. I'll go to the movie when it opens and cry a lot."

I was unable to discover whether the role had been recast at all—or whether those "two or three marvelous scenes" will be cut from the finished film.

What I discovered, instead, was that it doesn't matter if those scenes are cut from the finished film. Not if the movie will be what we have plenty of evidence to lead us to expect it to be. ★



Close Encounters star Richard Dreyfuss (left) and Roy Scheider prepare to battle the finned villain in *Jaws*, Spielberg's last hair raiser.

Photo: Universal Pictures

Late Developments With Close Encounters

Since Miss Russell ended her epic flight into frustration, the situation has taken some interesting (if depressing) turns.

In July, a twenty-minute promotional trailer featuring clips of some of the most dramatic scenes from the film quietly made its way into New York City. Potential product licensees—toy companies, bubble gum card manufacturers, etc.—were contacted and informed that there would be a merchandise screening of *Close Encounters* at the Columbia Pictures building.

Even before the screening it was apparent that this one was to be different: all guests were asked to sign in as they entered. (This is *not* standard operating procedure, to say the least.) The presentation was a 35mm, full-color short. It consisted of mini-interviews with Spielberg, Richard Dreyfuss and other members of the production talking about the film, as well as several clips from the movie.

One clip shown was of Dreyfuss driving down a deserted highway at night. Suddenly, a couple of small spaceships shoot out from the dark and go screaming across the road ahead of the car. (The ships have been described to us as having a "breath-taking, *Star Wars* kind of beauty.") Several other SFX clips of equally staggering proportions were shown.

Needless to say, those potential licensees left the screening room highly elated. Marvel Comics and Topps Bubble Gum Cards were represented and both were interested in doing business with Columbia. Now, to produce picture cards or a comic book based on a film, a large and diverse selection of stills is a necessity; particularly color shots of the much-touted SFX scenes. And therein lies the rub. The last time we spoke with representatives of these companies, they had run into the same stone wall that STARLOG and everyone else has. Columbia has not yet released those shots to *any* potential licensee. They are risking the loss of millions of dollars in revenue.

A major production such as this one needs advance publicity. *Close Encounters* now has two reputations to live up to: *Jaws*—Spielberg's last blockbuster and the second largest grossing movie of all-time, and *Star Wars*—the most recent SF hit and the



Francois Truffaut (left) and Dreyfuss witness the unexpected in *Close Encounters Of The Third Kind*. Columbia has kept the inner-workings of the movie a top secret.

number one all-time money-maker (it passed *Jaws* in August).

The publicity budget for *Close Encounters* is substantial. The problem is that Columbia and Spielberg have not allowed their publicity people to do anything. At the time of this writing, Columbia had already turned down cover stories in *Time*, *Newsweek*, and the *New York Times Sunday Magazine* because photos could not be made available.

To date, the only publication that has been successful in acquiring anything interesting (photographically) about *Close Encounters* has been Jim Steranko's *Media Scene*. In the July-August issue, *MS* previewed several upcoming SF films including *Close Encounters*. Next to a short entry on the movie is a picture of one of the ETs (*extraterrestrials*; more commonly known as *aliens*). Actually, it's not a full shot of an alien but rather of a mold of the alien mask. When Columbia's law department saw it they were horrified. The lawyers couldn't decide who to sue first. But the publicity people knew what to do with it—they called *Media Scene* and acquired all of the available copies of that issue. They weren't acting to remove the pirated picture from circulation but to have *something* to send out to media representatives.

The final bit of irony to this story is that, after careful consideration, Spielberg decided to write the alien appearances out of the script. Apparently, he fell victim to the same problem that plagued Stanley Kubrick on *2001*—not having an alien design that was truly realistic and satisfying, he decided that

no alien on screen is better than a phoney alien on screen. Nevertheless, the publication of this bootlegged picture has caused an even greater shroud of secrecy to be thrown around the production.

Close Encounters is currently scheduled to premiere in New York on November 15; in Los Angeles on November 17. Those theaters that will be showing it will start running the trailer on September 19. Unfortunately, even though the trailer will be running for a full month before the film, it will not eliminate any of the mystery; it will only add to it. The trailer will not contain any SFX shots. Even though some of the clips will be the same ones that were included in the merchandise screening, the FX will be excised. And if you think that at least there will be some good pix on the jacket of the soundtrack album, forget it. It will not have any.

The frustration mounts. Can such an important, expensive (\$18 million) production survive without publicity? Will STARLOG readers have to settle for pictures of Richard Dreyfuss staring in open-mouthed wonder at something (not shown) in the distance? Is STARLOG, not being a weekly magazine, getting cut out of doing a "hot," timely feature on this important movie? No. We are not being left out in the cold . . . at least not alone. One Columbia spokesman has reassured us that there is no reason to worry, since "SFX shots from this movie will *never* be released." But fear not; STARLOG is not without resources of its own. Even now we are exploring every possible avenue to put together a definitive feature story on *Close Encounters*—complete with color photographs. Look for it in issue No. 11. Even in the face of rampant paranoia, we remain undaunted. ★

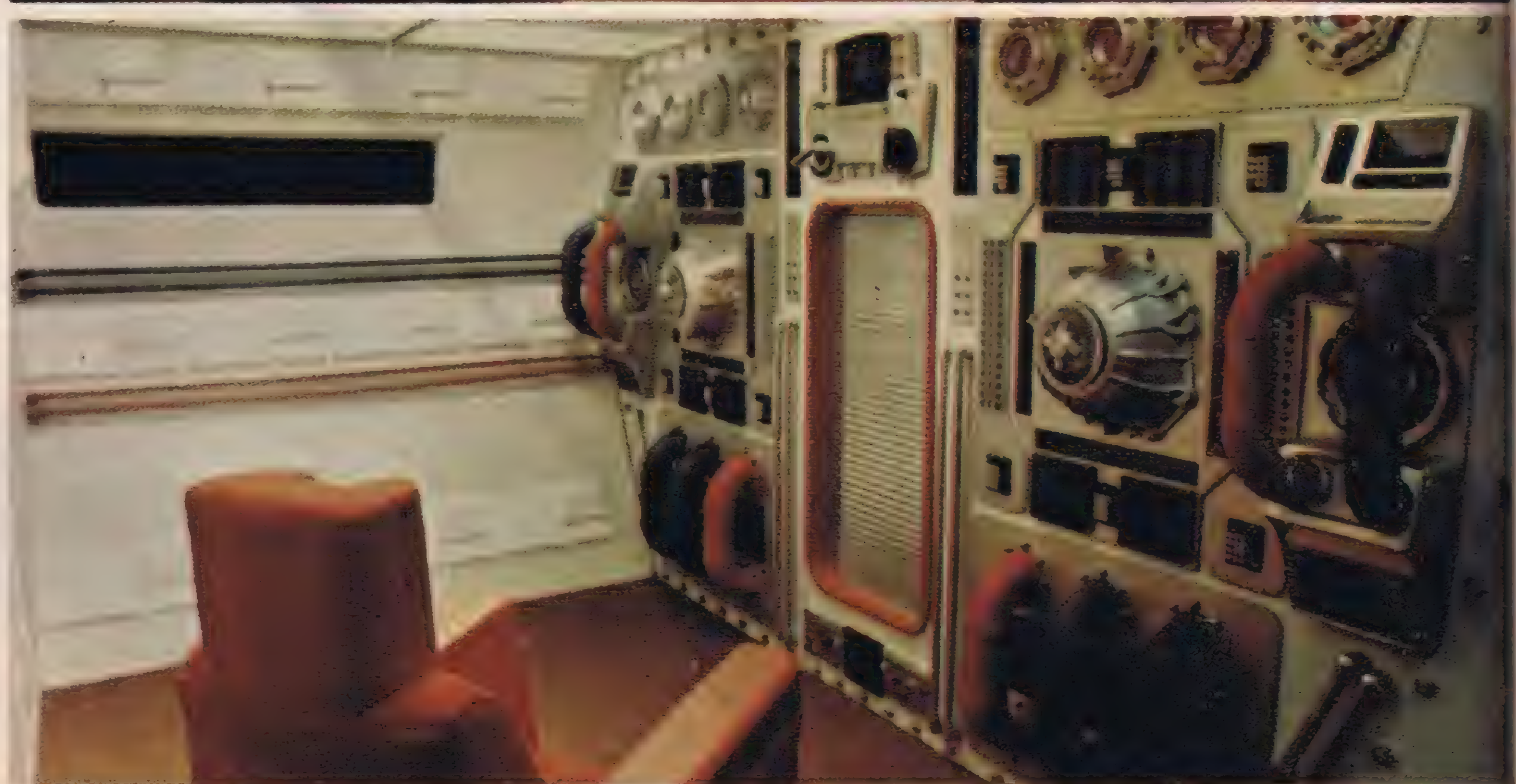
In the beginning, there was the *Captain* — his name was *Video* and he revealed to us the wondrous world of his namesake. And the Captain begat a *Space Cadet*: *Tom Corbett* was his name and SF-TV was never quite the same.

The Cadet begat the Commander — Buzz Corey by name — who exposed us to the amazing universe of the *Space Patrol*; and it was good. Now, two-and-a-half decades later, a new group of young stalwarts is being groomed in the same tradition, to carry forward the Earthly ideals of justice, humanity and galactic co-existence. They are the students from the first class of . . .



SPACE ACADEMY

This Fall's
Newest (and
Most Expensive)
Saturday Morning
SF-TV Epic



The miniatures of the shuttlecraft *Seeker* range from a few inches to several feet to a full-scale mock-up. The interior sets for the show are so crammed together that they share common walls. Pictured in the center of the page are (top left) the Academy's Command Center; (top right) the Cock-pit of the *Seeker*; (bottom left) the *Seeker*'s engine room; and (bottom right) more of the *Seeker*'s interior set design.



A mile-long, heavy metal asteroid was chosen to house the Academy for the most pragmatic of reasons: it is dense enough to generate its own gravity, neatly eliminating the problem of weightlessness in space. This model is a wonder of miniature detailing.



By DAVID HOUSTON



If you haven't been watching Saturday morning children's programming lately, check out Filma-tion's *Space Academy*. It's the first high-budget, SF television series made to capture a daytime audience.

"On the basis of what they've already seen, CBS has started talking to us about doing a two-hour movie for nighttime television on *Space Academy*," executive-producer Norm Prescott told STARLOG at our recent visit to the set of the new show.

CBS' interest isn't all that surprising. The show has production values often exceeding those of *Lost in Space*, and the special effects and miniatures sometimes rival those of *Star Trek*. Yet Saturday morning shows are notorious for their miniscule budgets and cheap appearance. Prescott's co-executive-producer Lou Scheimer explained:

"Our budget was high to begin with, and we found it wasn't enough. Now CBS is paying us almost twice as much as a normal half-hour Saturday morning show—more than the budgets of some nighttime shows. They wanted us to do the best SF show we could possibly do. The important thing here is not that they're paying the money, it's that it's being spent on the show."



Photos: © Filma-tion

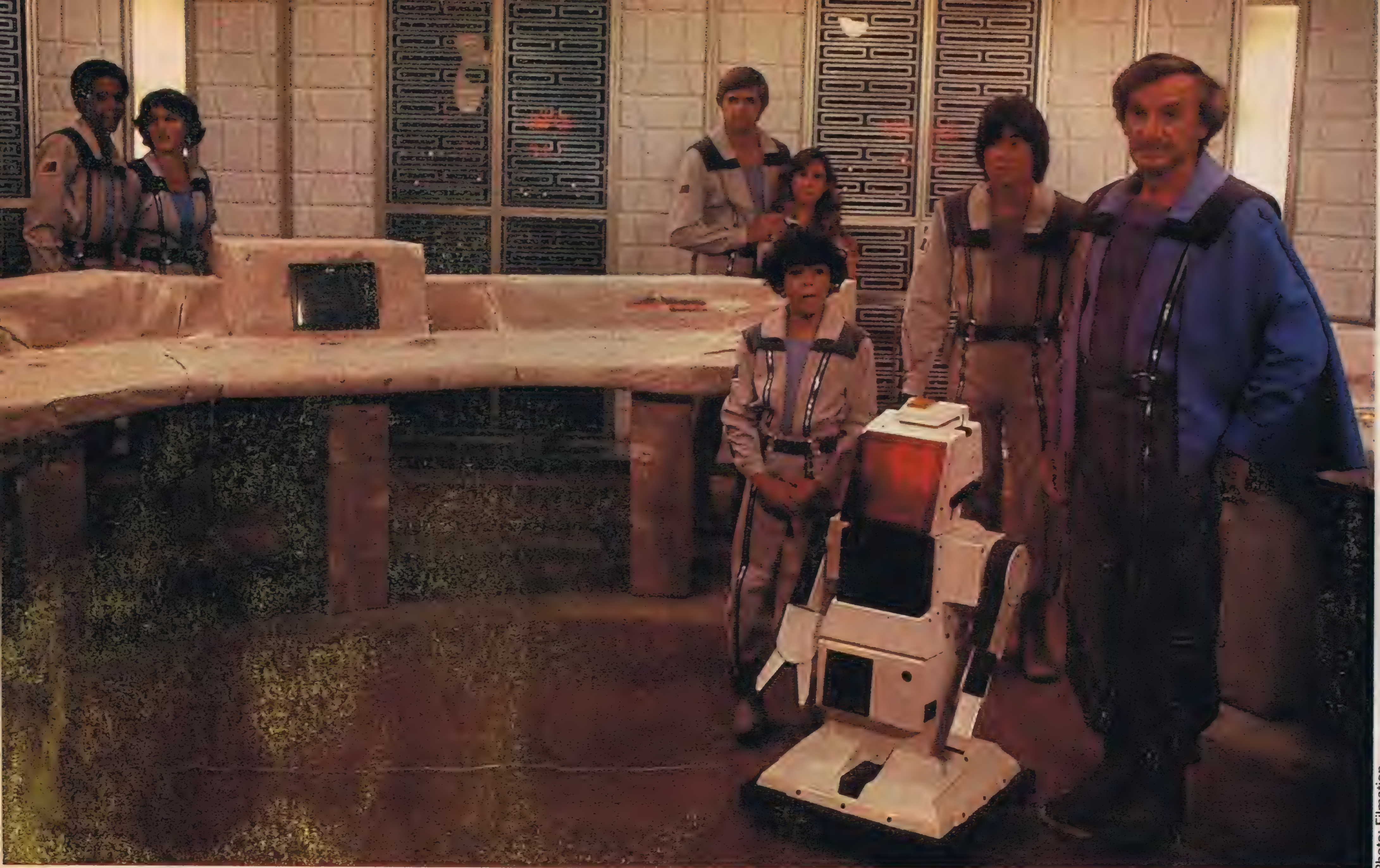
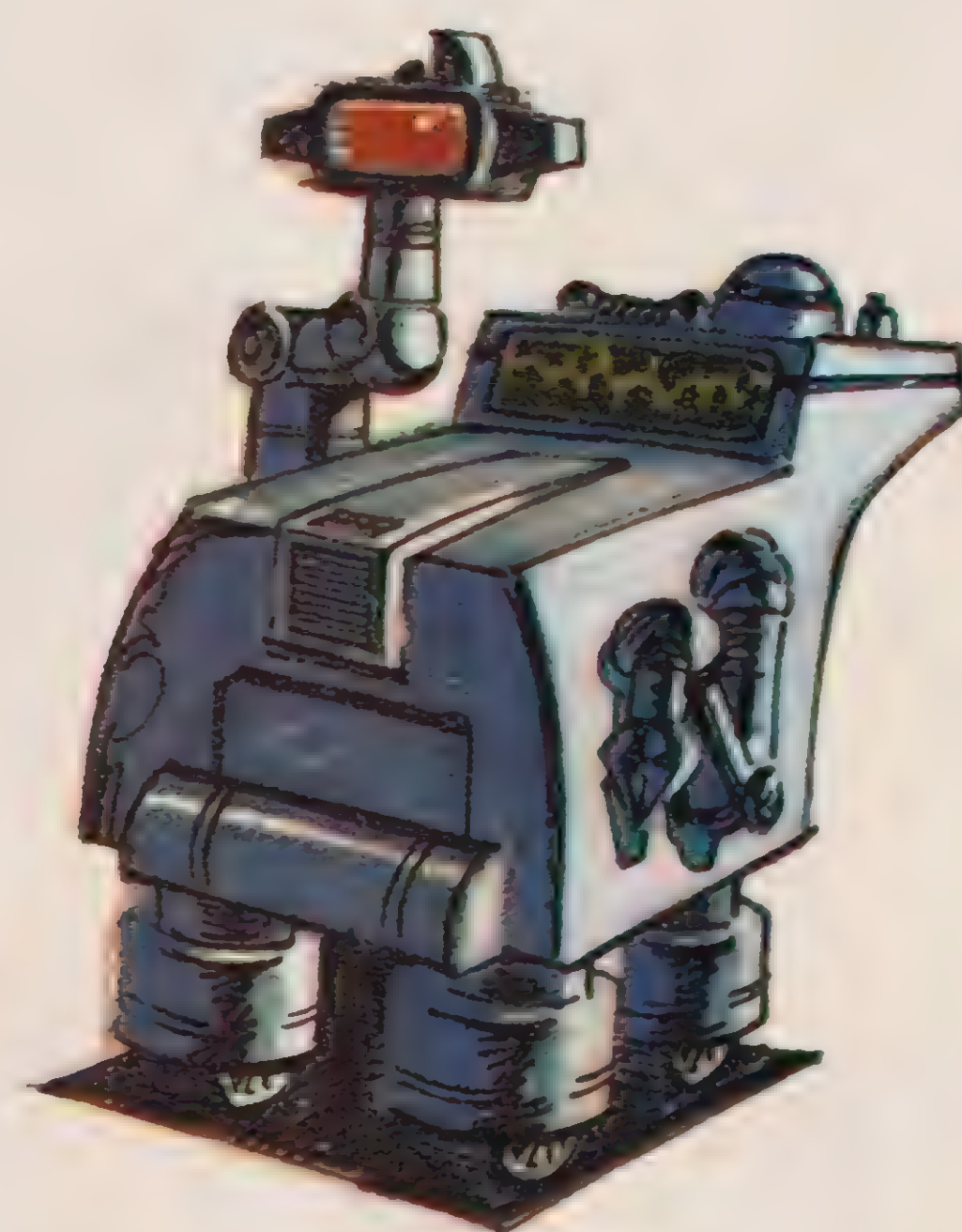
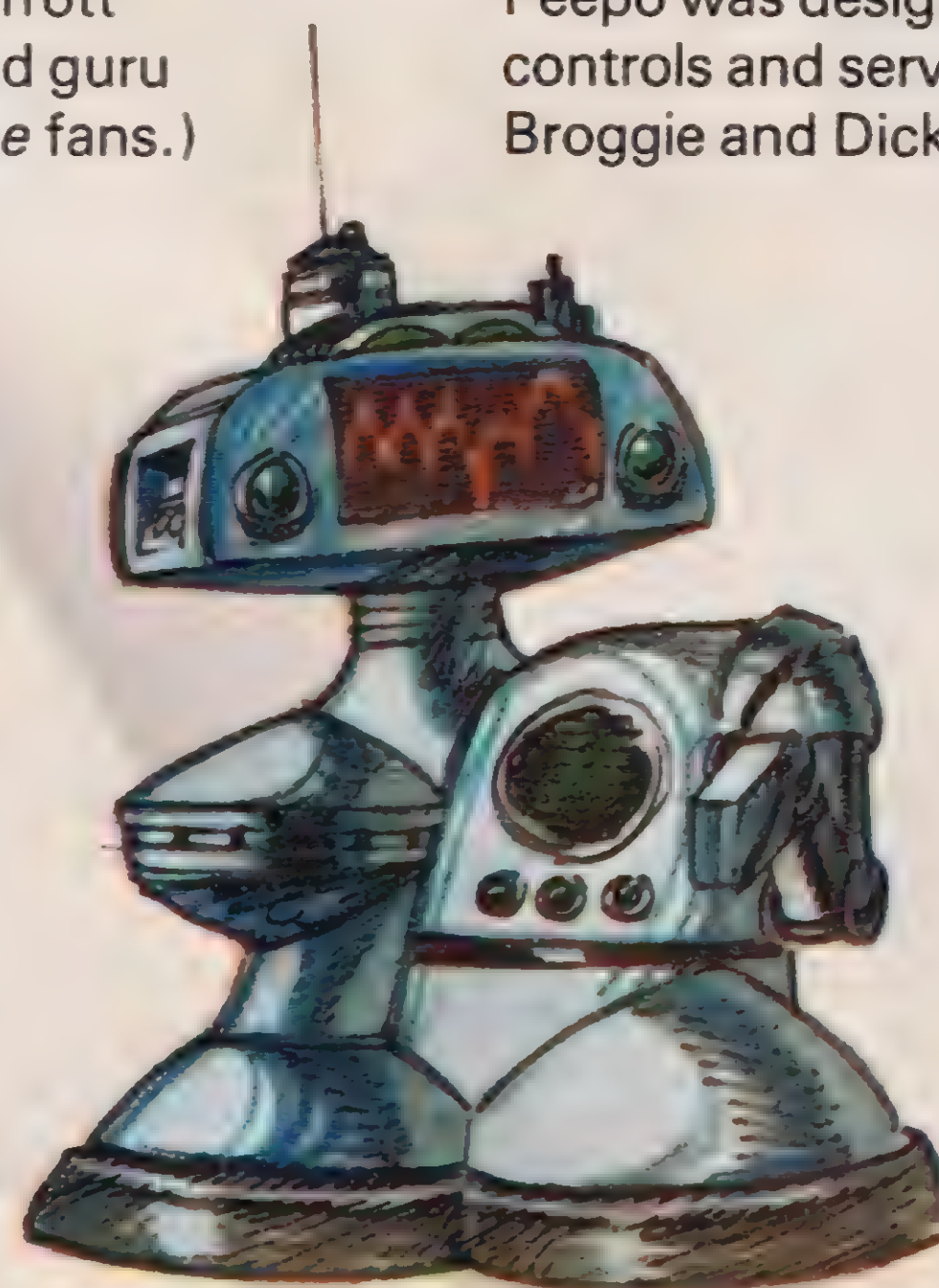


Photo: Filmmation

Above: The cast on the not-quite-complete Control Room set. The team is multi-racial, expressing the conviction that our future will offer unbiased cooperating among all peoples. From left to right: Ty Henderson, Maggie Cooper, Ric Carrott and Pamelyn Ferdin, Eric Greene, Peepo, Brian Tochi, and guru "Gampu," alias Jonathan Harris. (Attention *Lost in Space* fans.)

Below: Here are three sketches that led to the final design for Peepo. The "manudroid" of *Space Academy* is characterized as "the first robot perfected that has essentially human feelings." Peepo was designed by Dan Poznick; the mechanisms, radio controls and servo-mechanisms of the interior were created by Roger Broggie and Dick Brown, who assisted with the electronics.



- Jonathan Harris as Gampu, the 300-year-old leader of the Blue Team
- Ric Carrott as leading Academy student Chris Gentry
- Pamelyn Ferdin as Chris' sister Laura
- Ty Henderson as Paul Jerome, a student
- Brian Tochi as Tee Garsoom, a student
- Maggie Cooper as Adrienne Pryce-Jones, a student
- Eric Greene as Loki, a little lost boy

—Up to 40 extras have been used in a single episode.

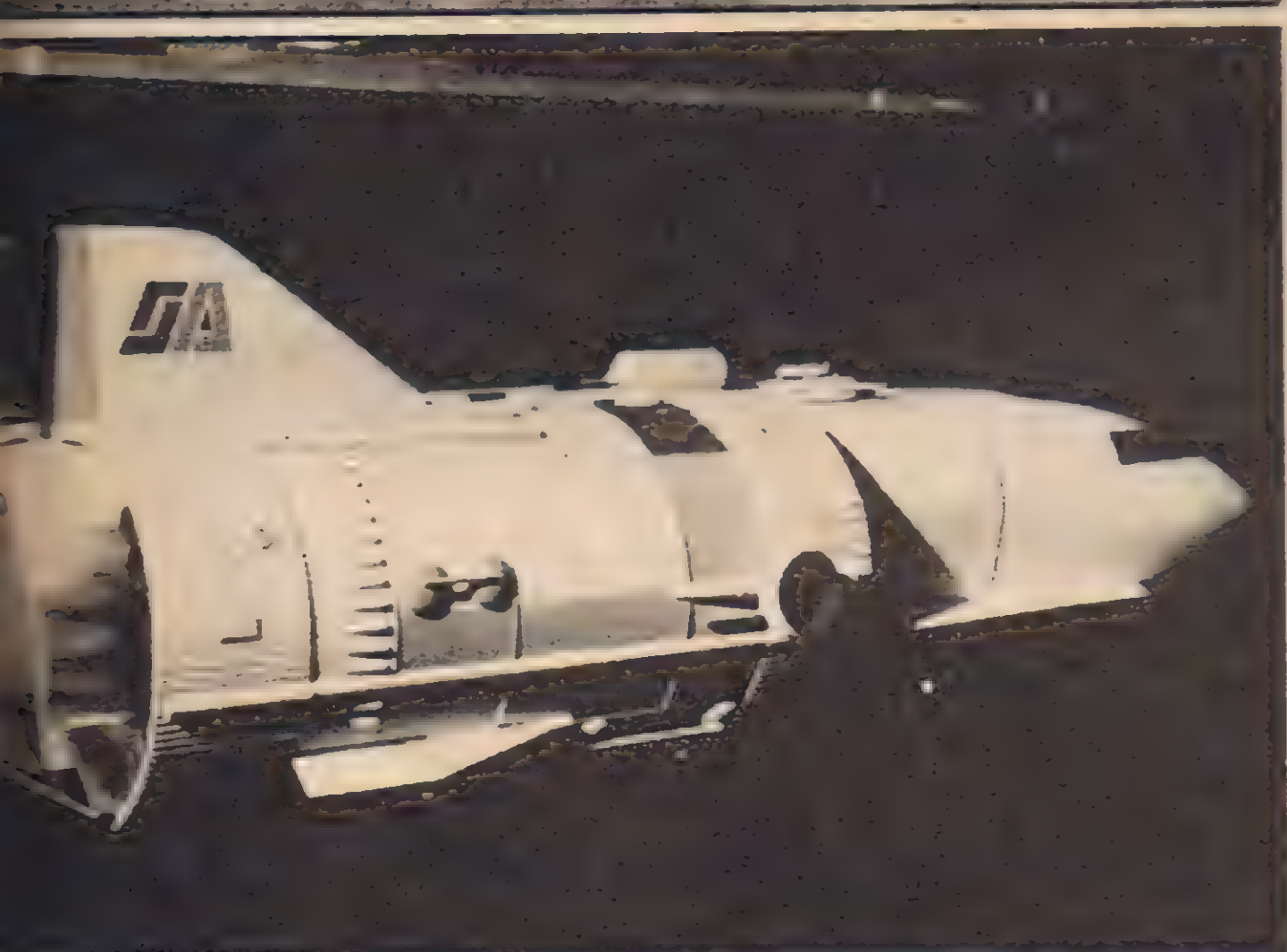
"Normally, Saturday morning shows have that grainy, cheap quality because they're shot on small-format, 16 millimeter film. We're shooting in 35—which alone costs us 6-to-8 thousand more per episode."

There are other significant visible differences. The show has the largest running cast ever assembled for a Saturday morning drama; they are:

There are two on-staff art directors, Ray Beal and Bill McAllister. A staff of twelve works on miniatures (you'll find a healthy lot of these names on the *Star Wars* technical credits list): Rob Maine, Paul Huston, Chuck Comisky, John Gruse, Stan Shanahan, Mike Murphy, Jonathan Seay, Dave Jones, Jody Westheimer, Bruce Logan, Lorne Peterson and John Erland.

Filmmation headquarters in Reseda, California, is crammed to its gills with

Art: Filmmation



Top: John Burwick has an off-camera chat with Peepo. Burwick acts as the "voice-cuer" for the robot each episode. Above: A large miniature of the *Seeker* under construction in the miniatures studio; reminiscent of *Ark II*?

the studios and sets for *Space Academy*. "We're working out of shoe boxes inside a breadbox," says art director Bill McAllister complaining of his limitations. Still, he and his team have cleverly utilized what area they have to bring to life, on the TV screen, vast interiors, imaginative outer-space action, and extraterrestrial vistas.

CBS picked up the show late in 1976. "It took us years to get to the place where we could make a sale," said Prescott. "We've had development deals on the show, with CBS, since 1974."

The idea was conceived in 1969 by Allen Ducovny who was then employed by Filmation and now is vice-president in charge of children's programming for CBS (see how these things work?). His premise, which remains unchanged, was to set stories within a *Space Academy*

where young people train to become astronauts, sociologists and diplomats of the future. "They're not military men," said Scheimer, "more like a Peace Corps of the future."

Of course, all the production gimmicks and special effects in Hollywood will not a good show make. The crux is always the drama—the scripts and their execution. What kind of stories does *Space Academy* tell?

"We're trying not to do the typical," Scheimer promised. "It's so easy to have the bad guys coming in with the force ray, or to do a monster-of-the-week show. We don't want to do that. The monster is the exception rather than the rule. Although we're not committed to *teaching* with the show, we do hope there will always be something thought-provoking, in terms of human relations if not pure science. We're not aiming for the level of social message we did for *Shazam* and *Isis*, but I feel that our natural tendency to use themes will lend some residual spark of meaningfulness to our new show."

Here are some story elements that do tend to bear out Scheimer's contentions:

In the first two episodes we meet Loki, a little lost urchin marooned on an alien planet who doesn't know where he comes from. Thereafter he's a regular cast member trying to learn his own history. In a later story, an alien form capable of deceptive molecular transformation stows away and claims to the boy that they share a common heritage, and, if the boy will only steal a secret formula from his friends, Loki can be told where his home is. In personal conflict, Loki does steal the formula only to learn that he has been lied to. Rather than reacting with rage, Loki's protectors look into the matter and find that the alien does, in fact, need the formula in order to survive. Suspicious at first, the alien learns to trust his benefactors, who endeavor to save him.

Another story presents a battle against unreasoning fear and superstition. Our heroes discover a "ghost planet" that seems menacing and supernatural. Ultimately they learn that they have stumbled upon an asteroid on which is stored all the knowledge, tradition and culture of a long-dead civilization. The ghostly apparitions are the signaling devices set millenia ago to attract attention so that such vast accomplishments might be passed on to men of the future, and the civilization would then not have died in vain.

Skimming a partial list of writers for the show, one name jumps out: Samuel Peeples, who wrote *Star Trek's* excellent "Where No Man Has Gone Before."

How faithful to science will the series remain? Well, not surprisingly, story and budget considerations come first. To circumvent weightlessness problems,

FUTURE CONVENTIONS

Here is the latest information on the upcoming conventions. *Star Trek* cons are denoted with (ST), science-fiction cons with (SF). Other cons are labeled appropriately. As always, guests and features for most conventions are subject to last minute changes—for final details check with the person or organization listed. To speed communications, include a self-addressed, stamped envelope. **Conventioners, Please Note:** To insure that your con is listed, please send pertinent information to STARLOG no later than 10 weeks prior to the event.

OCTOCON I (SF)

Santa Rosa, CA October 22 & 23, 1977
Octocon I
PO Box 1824
Santa Rosa, California 95402

CONNECTICON I (ST & SF)

New Britain, CT October 28-30, 1977
Connecticon I
C/O Harold Kinney
34 Concord St.
East Hartford, Connecticut 06108

MILEHICON 9 (SF)

Denver, Colorado October 28-30, 1977
Milehicon IX
7498 Canosa Court
Westminster, Colorado 80030

BROOKCON III (ST & SF)

Lake Ronkonkoma, NY October 28-30, 1977
Brookcon III
C/O Nita Collver, Scribe
Box 319
Stony Brook, New York 11790

PHILCON 77 (SF)

Philadelphia, PA Nov. 11-13, 1977
Philcon 77
C/O P.B. McGrath
806 S. 47
Philadelphia, Pennsylvania 19143

SF, HORROR, & FANTASY CON III

Los Angeles, CA November 25-27, 1977
SF, Horror, & Fantasy Con
C&O Doug Martin
PO Box 69157
Los Angeles, California 90069

CREATION CONVENTION (Comics)

New York City November 25-27, 1977
Creation Con
Box 6547
Flushing, New York 11365

CHATTACON 3 (SF)

Chattanooga, TN January 6-8, 1978
Chattacon 3
C/O Irvin Koch
835 Chatt Bk Bg
Chattanooga, TN 37402

STAR TREK WORLD EXPO (ST)

New York City February 18-20
Star Trek World Exp.
88 New Dorp Plaza
Staten Island, New York 10306

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- ☐ **C-5** "The Paradise Syndrome"
- ☐ **C-6** "Patterns of Force"
- ☐ **C-7** "What Are Little Girls Made Of?"
- ☐ **C-8** "The Doomsday Machine"
- ☐ **C-9** "Journey to Babel"
- ☐ **C-10** "The Menagerie"
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Producer Lou Scheimer points to the docking portal of the Academy asteroid. The portal is motorized and closes very slowly. The action is filmed at two frames per second in a stop-motion technique that simulates live-action.

for instance, *Space Academy* was placed on a heavy asteroid. In at least one case, the show's limitations led to an interesting development: instead of the cumbersome and expensive space suits we've come to expect in science-fiction, a life-support force field envelopes the *SA* astronauts—allowing them to wander around in poisonous atmospheres and vacuums without visible protection. A nice idea

In other cases, cost has been considered practically no object. Stop-motion animation will be used for a number of alien forms. And miniature explosions abound. "We spent a whole night out here with gasoline bags and electrical charges doing explosions with high-speed cameras," Scheimer reported, still delighted by the experience. "One of the chores our characters have to undertake is the clearing away of space debris. It allows us to have some pyrotechnics without having to have people shooting at one another. It's fun

to watch those things—like a Fourth of July every now and then."

Our visit to Filmmation fell at working-round-the-clock panic time (early August). Producer and story editor Arthur Nadel wasn't even available for comment. We learned that he had begun work on the scripts in February and still did not have all 15 completed. Several scenes from seven different shows, plus a reel of stock special effects, were "in the can," but we were able to see only fragments, as no single show had been completed. All in all, it seemed just like a visit to any full-fledged, high-budget nighttime TV stage. We took all the frantic activity and ordered chaos as a good sign.

"The pressure of doing these damn things . . ." Scheimer said, shaking his head, "it gets to the place where you just have to get it done. It's not always possible to keep working and polishing—but that's what we're doing, to the extent that it's humanly possible." ★

NEXT ISSUE:

First, an apology. Last issue we announced that STARLOG No.10 would contain a story on the production of the new *Superman* movie. A quick glance at the contents page will show you that it is not in this issue. It will give us the time to follow the production unit back to London and gather even more spectacular material for that feature story! No.11 will also include a major feature on Steven Spielberg's secrecy-shrouded blockbuster, *Close Encounters of the Third Kind* . . . Our SFX series continues with a behind-the-scenes look at the people responsible for the fantastic visual impact of so many SF/fantasy films—the Make-Up Men . . . We'll also take an intriguing look at one of the true classic SF films of the 50s . . . Plus science news, incredible color photos and, of course, a few special surprises!

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STATE OF THE ART

A column of opinion by David Gerrold



I've written fourteen or fifteen television scripts in my writing career—about the same number as the books I have in print. But on the whole, I do not consider myself a television writer—primarily because so much of what I have done for television has turned out, in the long run, to be unmemorable.

It's not that television writing doesn't excite me—on the contrary, I think it is a form of communication that has only rarely been brought to its full potential, and I would like to be one of the people who pushes the boundaries a little farther. The real problem is that most television writing is episodic. You are either doing one episode of a series—and consequently must make your story conform to that series' format—or you are doing a one-shot, like a movie of the week. In either case you are conforming to someone else's storytelling standards, not your own. If the standards that you are conforming to have been set by someone who doesn't know how to tell a story, or who has little respect for people who do, then it is almost guaranteed that you are not going to challenge the viewer because you're certainly not being allowed to challenge the medium.

Part of the reason that I rarely write for television is that there aren't many television shows that interest me enough to make me *want* to write for them. Another part of it is that I prefer to tell stories about my characters, not somebody else's. Too often, the other guy's characters are mundane and nowhere near as interesting as the ones I can create; so when I do write for television, there has to be a good reason for doing so—and not just the money.

I've turned down assignments on shows that promised to be more trouble than any amount of money could justify. And I've accepted assignments on shows simply on the basis of the other people involved. Two examples here: one, a job that I turned down; the other, a job that I accepted.

The first is a show premiering this fall called *Space Academy*. It's being produced by Filmation for Saturday morning television (and that's another whole disaster area). Because I had already done some work for Filmation on the animated *Star Trek* as well as a pilot for

an animated *Tarzan*, and because Lou Scheimer (president of the company) had liked my work a lot, my name was one of the ones given to the producer of *Space Academy* as a possible writer. He called me in to see if I would be interested in writing for the show; he showed me his format and asked me what I thought of it. To be candid, I have seen better premises written by amateurs who were only imitating their favorite story—which is to say, as science fiction, it was purely awful. As storytelling, it was merely inept. (Listen, Lou, I know you're going to read this column, because I'm going to send you a copy—for God's sake, the next time you start out to do science fiction, or even fantasy, will you call me in *first*? I can save you a lot of time, trouble and money.)

The characters, as outlined in the format, were the typical Saturday morning Barbie and Ken dolls, carved from plastic, with polystyrene backgrounds and styrofoam motivations. The science in the premise was nonexistent. And I told the producer so—I told him tactfully, but candidly, that as far as I was concerned, his characters were less than thrilling. "Underwhelming" was the word I used. I told him that the whole concept of the show needed rethinking to make it not only workable as a series, but plausible as a reflection of life. There *was* the basis of something good there, if only they would take the time and trouble to develop it.

The first thing he needed was a good story editor to solve some of the structural problems—it's easier to solve them in the typewriter than on the soundstage. He shook his head, "There's no money in the budget for a story-editor; I'm going to do that myself." I pointed out that he also needed an associate producer who knew how to solve some of the complex production problems, and I recommended a man who had helped *Land Of The Lost* meet its schedules while staying within the budget. No, there was no money for an associate producer either. In fact, not only was he, the producer, planning to write some of the scripts himself, but he was also planning to direct some of them too. (Personally, I felt that he was being selfish—refusing to share his toys—but

that's a personal judgement.)

He asked me if I would be willing to write for the show with the premise the way it was, it was too late to make any changes, and I said no. My reasoning was simple. I've already been involved with one Saturday morning disaster, and there was no credit in it at all, and the money wasn't worth the ulcer. I can explain my involvement with *Land Of The Lost* by saying I'd had an attack of *hubris* (excess of pride . . . Ed.). I'd thought I might be able to do something good for Saturday mornings—but I was wrong. And now, if I get involved with a second show that promises to be a disaster, then that indicates a pattern beginning to form. Sorry, but *my* name goes on the script, and people who know my name from my books, or from *Star Trek*, know that my name means writing of high intentions and quality—I don't dare betray that trust by letting my name be associated with a project that is destined to be an embarrassment.

I once had it happen that a director promised he could accomplish a specific set of effects. On the strength of that promise, I allowed the effects to be written into the script—when it got to soundstage, the director decided he couldn't do the effects after all and rewrote the script so he wouldn't have to. His rewrite was a clumsy piece of hack work, which caused me needless embarrassment because my name remained on the credits as the writer. Nowhere did it say, "with additional clumsy dialogue by _____."

All right, now—at least one of you readers out there is wondering—how does he know the show is going to be a disaster? There isn't even a script on it yet. It hasn't even been on the air. Shouldn't you at least give it a chance? Well, yes—but my writing time is limited, and—

Well, you see, the network, CBS, had decided that the cadets at the academy had to be involved in an exciting situation every week—and someone upstairs had decided that it ought to be a *Mission Impossible*-type of exciting situation. The Sun is going to go nova, a comet is going to collide with the Earth—something like that, and each week our heroes, the cadets at the Academy,

have to solve the problem within a time-limit. Terrific. Three green kids, neophytes, who haven't finished training are being given the responsibility of saving the universe. Once a week. Good lord! The rookie fireman isn't assigned to the towering inferno—why are beginners being given the hardest jobs? Unless someone upstairs hates them and wants to see them killed off quickly. (I would have preferred to see stories told about the lessons they have to learn in order to grow up to be mature human beings. Those stories would not only be fun to tell, they'd be a welcome oasis on Saturday morning, when every other show is teaching the kids to nag Mommy on which way to spend Daddy's dollars.)

Quite frankly, I won't be involved with a show that prostitutes and perverts the integrity of science and rationality. In fact, I said so—at least, I said something about integrity. That's when the producer told me he wanted to get away from "integrity" in favor of storytelling. (I've heard that one before too—we in the trade have a technical name for persons who say such things; we call them idiots.) That I did not immediately leap across his desk and strangle him to death with his own telephone cord as a warning to all others who seek to exploit the body of science fiction is probably an indicator of (a) my advancing years, (b) my will power, (c) my growing ability to suffer fools. (Pay attention to this, Art.) Good storytelling and integrity are synonymous. Story integrity means simply that the author will try to make every aspect of the story as believable as possible—he doesn't sacrifice one aspect for another; in science fiction, the one aspect you never sacrifice under any circumstances, is the *science*. If you have to do that, there is either something wrong with the story, or the storyteller is an incompetent. (And if there's something wrong with the story, then quite probably the storyteller is an incompetent anyway.)

To deliberately set up situations in which the characters are required to act like retards and cretins for the sake of action—although "story" is usually the euphemism used—is a betrayal of the trust that your audience is bringing to your show, whether they are four or forty. The audience deserves to be treated with respect. To excuse bad writing because it's only "for the kids" is a bas-

tardization of every responsibility inherent in television broadcasting. Supposedly, the airwaves belong to the people and are only licensed to the networks. Supposedly, the producers, directors, writers, actors and other technicians are doing the best they can. To say that you are willing to sacrifice "integrity" is to indicate that you never had any in the first place, or at least never placed a high value on it. To be told by a producer that he doesn't want me to do the best that I can because it's above the level of my audience is to insult me, my audience, and the craft I love.

Come to think of it, maybe I will go back and strangle him now. In any case, two writers I know who did eventually sell scripts to *Space Academy*, have since confirmed my predictions of early disaster and of which forms those disasters would take. They report to me that (a) the producer of *Space Academy* finally did have to hire a story editor—they also said that he is not a very good one, but that's hearsay evidence and not admissible in this court—and (b) that the show is in terrible trouble with its production problems, and they may not even have any spaceships because they couldn't coordinate their miniature work.

Moving now to a pleasant situation. . .

Once in a while, I do write for television. I like to write for television because it gives me a chance to work fast and to flex writing muscles that I don't always get to exercise in other

media. The requirements of TV force certain restrictions and disciplines onto the storytelling challenge that oftentimes force you to reexamine the fundamental nature of your craft; and as such, help you to better understand what you are doing, and why, and in the long run, you just may become a better writer. In series television, you have 56 pages in which to work; four acts of fourteen pages, no more, each act ending with a "hook" of some kind to keep the viewer tuned-in past the commercial. There's no room to mess around, you've got to do it all within the structures that are already established because there's no space to step outside of them.

Which brings me to *Logan's Run*.

I have never read the book. I have no intention of reading the book. I thought the basic premise of the book was stupid when it was first published, and I still think so today.

I have seen the movie. I hated it. I saw it at a preview screening. The special effects were inept and unimaginative. The sets were big, but unconvincing; they were flashy, but the style of them was amorphous and without personality. Ditto the costumes. The plot was silly, the dialogue was worse. The acting was competent—but that's because Michael York is *always* competent. But the basic premise of the story was unchanged from the book, and it is still silly, unbelievable and a waste of time.

(Continued on page 71)

Note: As we go to press we have received updated information on the production of *Space Academy*. David Houston, STARLOG's West Coast editor, recently visited Filmation Studios and the five sets that house the *Academy*. Apparently, several major changes have occurred since Mr. Gerrold spoke with Art Nadel. The per-episode budget has been drastically expanded; top-notch TV-SF writers—including Sam Peeples of *Star Trek* fame—have been given script assignments; a crew of ten is now working on miniatures and other SFX (Which will include Filmation's first attempt at stop-motion animation); the emphasis on pure action has been lessened to allow for human, personal dramas. It seems as though, in retrospect, Filmation has taken David Gerrold's advice after all. (David, of course, says that they could have saved a lot of time and wasted effort by listening to him in the first place!) Ed.



Photos: CBS

Having discovered that David Gerrold is over thirty, Logan invites him to celebrate by taking a ride on the Carousel.



David Gerrold pretends to explain a fine point of script-writing to Heather Menzies, who plays Jessica on the upcoming *Logan's Run* TV series.



All artwork courtesy ITC Entertainment.

When production ended so abruptly on the syndicated TV series, *Space: 1999*, a number of fans blamed the failure of the show on the many changes made for the second season. But few fans know of the drastic changes that were made on *Space* before filming ever began.

By DAVID HIRSCH

Space Probe, *Journey into Space*, *Space Intruders* and *Space Journey: 1999* were only a few of the trial titles proposed for a 26 episode, half-hour series that was being developed by the Independent Television Corporation around 1973. Although the premise of the series called for the Moon to be blasted out of Earth orbit, the initial profile of the lunar base was totally different from the Moonbase Alpha seen in each episode of *Space: 1999*.

The original proposal for the series gave the appearance of being a spin-off sequel to the *UFO* TV series* developed by co-producers and creators Gerry and Sylvia Anderson in conjunction with ITC Entertainment. Of course the *UFO* connection was dropped from the format by the time the opening episode, "Breakaway," was filmed.

Here are some of the major features from that original proposal— some appeared in the series with minor changes; some underwent major revision; some never made it into the final series.

Space Journey: 1999

By the turn of the next century, the

nations of the world, as a defense against the threat of alien attack, have united to construct Moon City, a 20-mile-square complex on the near side of the Moon. Control of the operations of Moon City comes from the *Commander's Control Sector*, located within the hub of the wheel-like complex. Access to the security-tight operations center is down through a cylindrical tube, 30 yards in diameter. Only a computer controlled *Moonhopper* can carry people and equipment to and from the center. Once inside the boarding tube airlock, a person can only continue if he or she knows the proper security code to punch on the door lock and if their voice matches the computer-logged voice print.

Within the center, the Commander of the city can monitor any area of the complex from his office in the small end of the wedge-shaped office/control center. His personal computer, which can only be used by the Commander, is programmed to think like him. COM-COM, the Commander's Computer, is also programmed with his values and sense of morality.

The Commander's office is attached to the Control Room at the broad end of the wedge in the same way John

Koenig's office was to Main Mission, by a sliding wall. The Control Room receives constant information from the Early Warning Tracking Stations outside Moon City. If an alien attack is imminent, then the Control Room can put the appropriate sections on Battle Alert in seconds.

For defense, Moon City has two types of battlecraft. First, there is the high speed, single-seater Interceptor craft equipped with space-to-space missiles. Lunarmobiles with ground-to-ground missiles go into action when UFOs land on the lunar terrain. For non-defense use, Moonships (the forerunner of the Eagle Transporter) shuttle to and from the Moon, while Moonhoppers and Travel Tubes shuttle around the base. Moonbuggies are for exploration on the lunar surface.


Space: 1999

Once the series was expanded to a full hour and the *UFO*-like format was dropped (and the working title changed to *Space: 1999*), Keith Wilson was hired to design the visual appearance of the series. Brian Johnson and Rudi Gernreich would later design the SFX models and costumes, respectively.

Many of Wilson's designs were built around the concept of immense size to give the viewer the appearance of a huge city, requiring many of the original sets to be designed on a grand scale. The Main Mission set retained its expansive form to provide the same illusion of vast space as the Engineering Deck of the *Enterprise* did in *Star Trek*.

Among the interior sets first designed
(continued on page 41)

*Note: See STARLOG No. 5, page 48 for further information on *UFO*.



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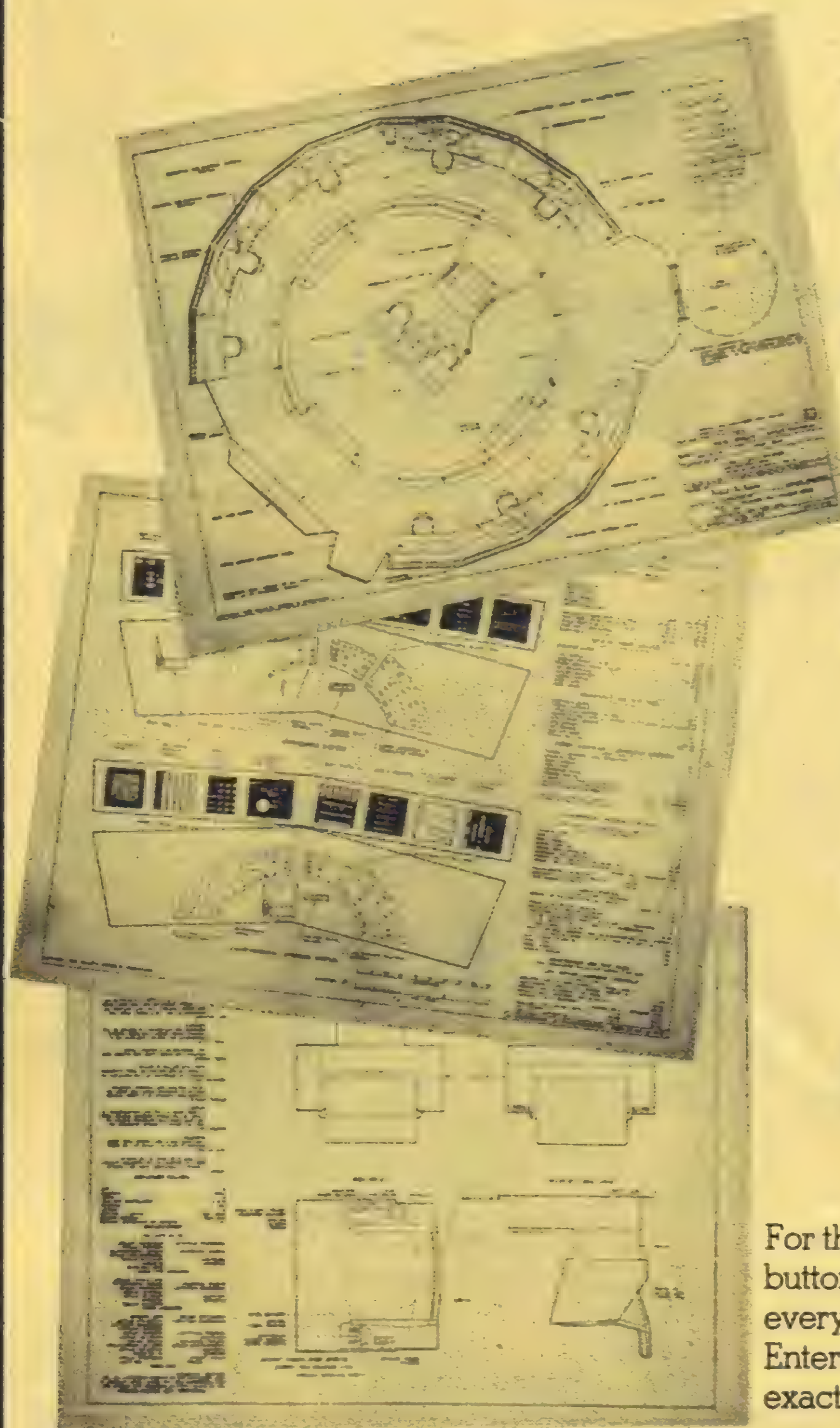
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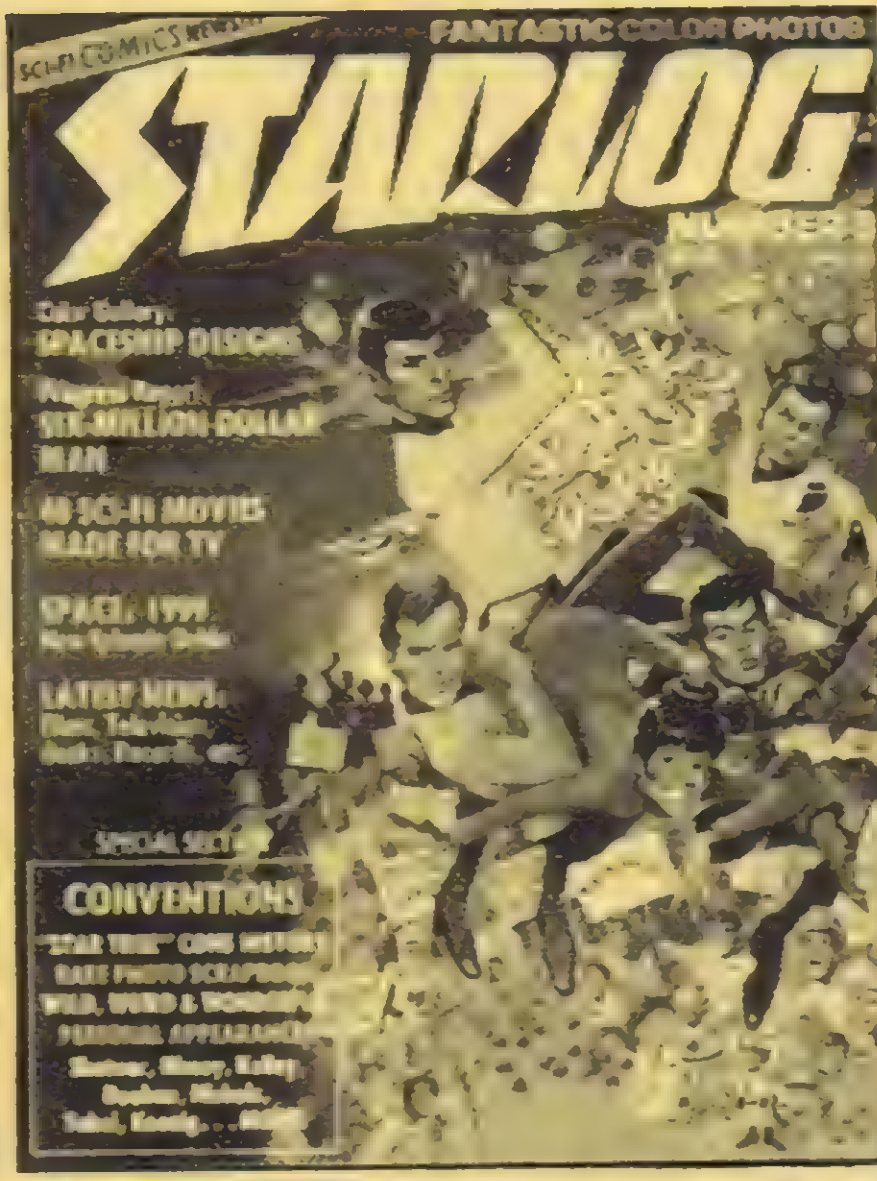
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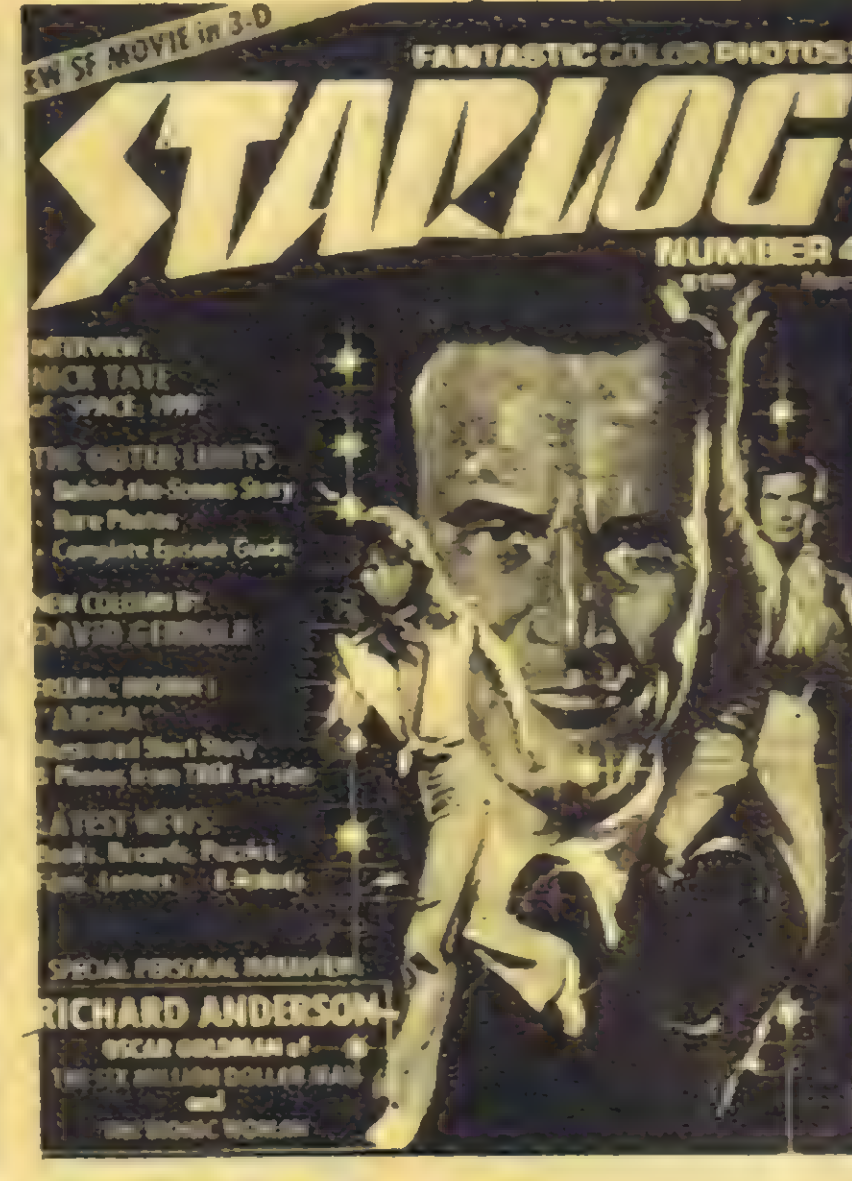
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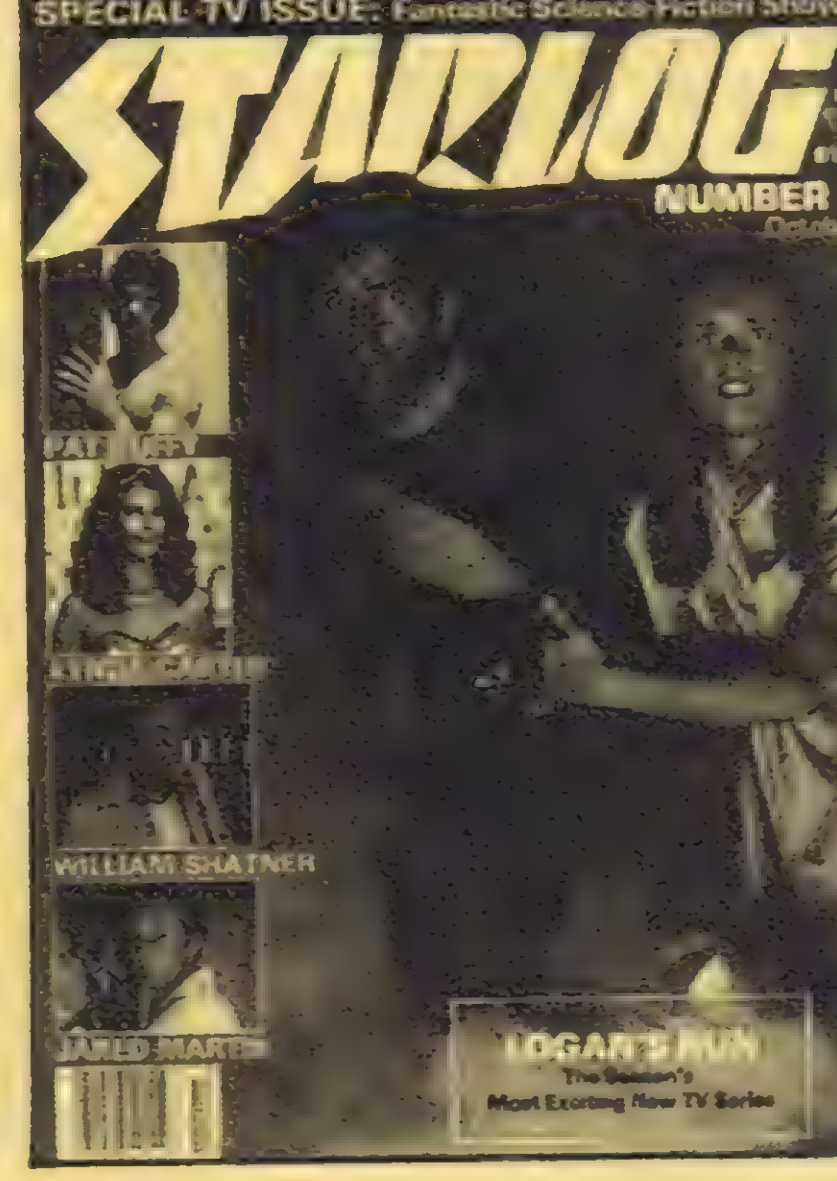
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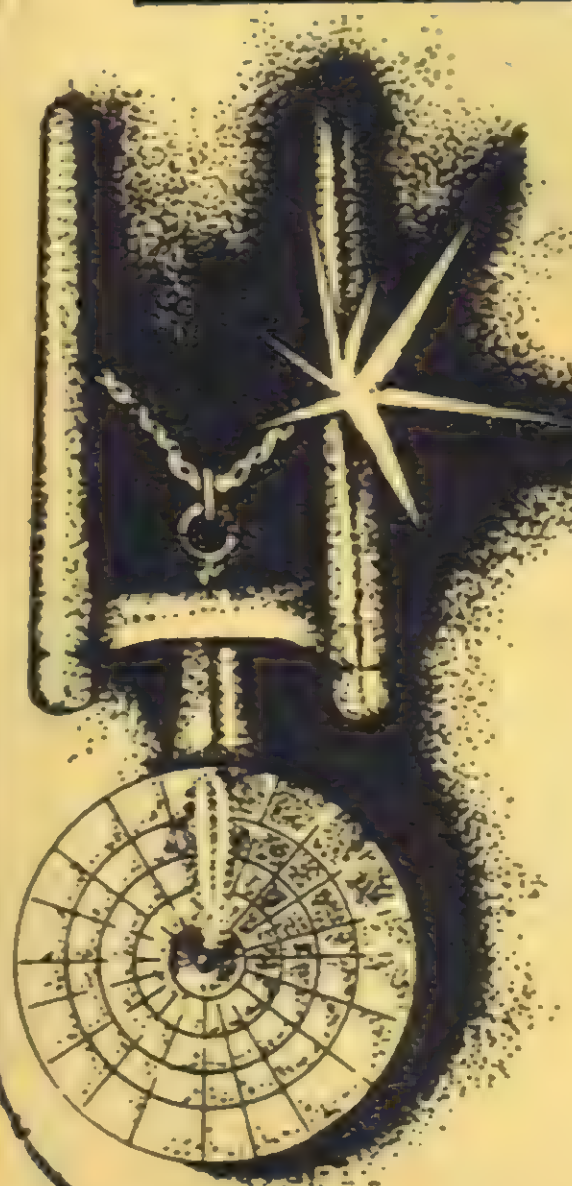
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(Continued from page 34)

was the Commander's Office. This rectangular set bears only a slight resemblance to the final version. It featured a sunken lounge area in the center with a small garden on one side of the office floor.

In contrast, Moon City Control was very much like Main Mission with its large monitoring screen, and observation balcony with computer wall below. Medicenter, the Living Quarters, and the Corridor Complex retained their basic shapes.

Two of Wilson's original designs, though, were readapted as other sets and used during the program's first season. The earliest Control design was seen as the Life Support Control Room in the episode "Earthbound" and the Moonship interior was transformed and compressed into the Travel Tube car interior.

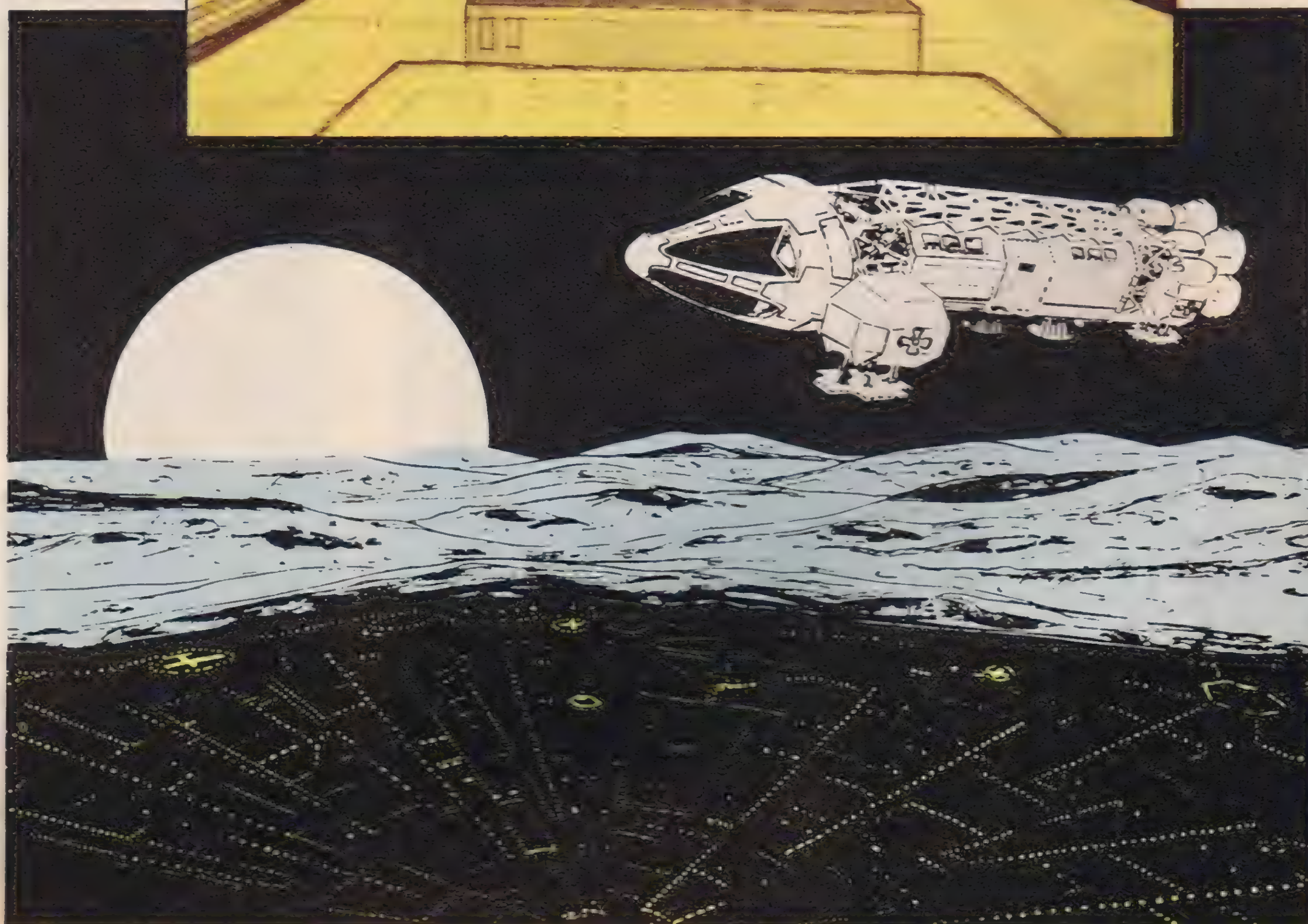
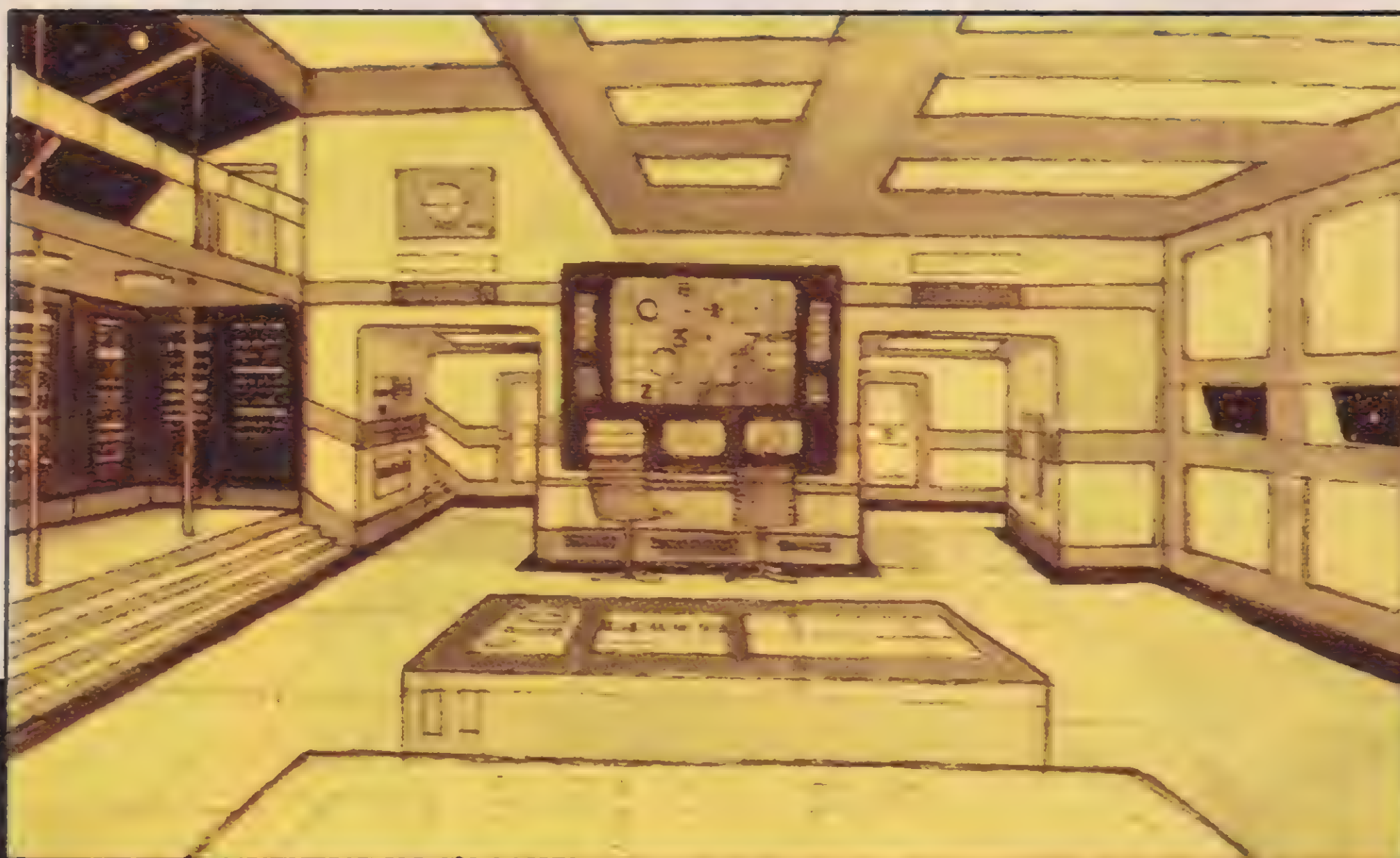
The proposal for the series also contained eight storylines for episodes. All eight were adapted, in one form or another, into episodes. "Breakaway," "Matter of Life and Death," "War Games," and "Last Sunset" appeared with little change from their original conceptions, "War Games" even kept the same title.

The original concept for *Space: 1999* was indeed different from the final product. Perhaps those early ideas would have made the series stronger if they had been fully incorporated, but who can really say? Would Robert Culp and Katherine Ross—originally picked to play John Koenig and Helena Russell—have been any better than Martin Landau and Barbara Bain? Unfortunately, we'll never know . . . ★

Left: A Moonhopper lands at the **Control Sector** of Moon City (Artist Unknown).

ON THIS PAGE: Three of Keith Wilson's original production sketches. ABOVE: An early view of Moon City's Control Room. It finally arrived onscreen in the episode "Earthbound" as Life Support. Below: Another variation of the Control

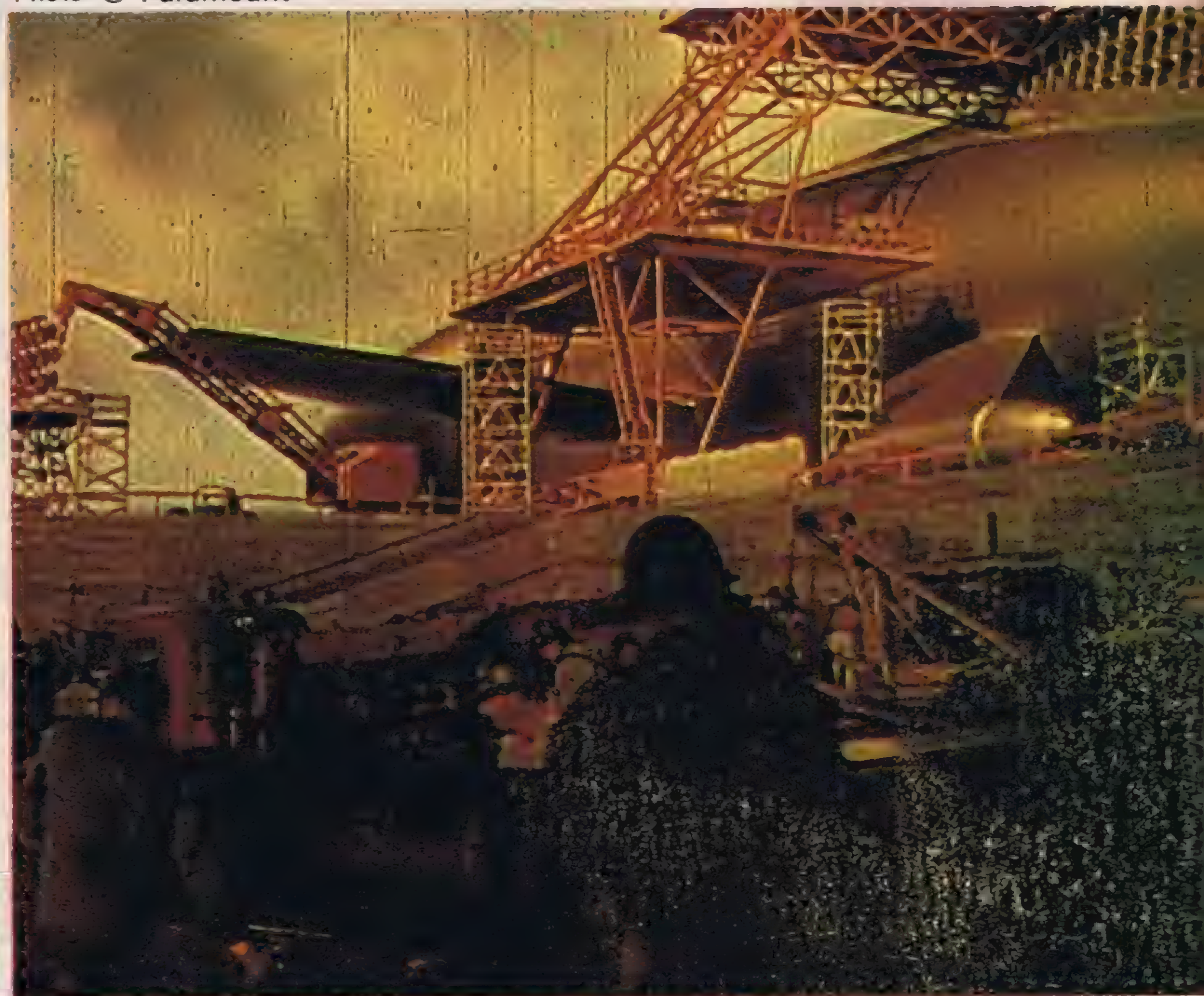
Room that, with a number of minor changes, became the final Main Mission control room set for the first season. Bottom: A Moonship (forerunner of the Eagle Transporter) flies over the 20 mile wide Moon City complex. Moon City was vast compared with the 2 mile diameter Moonbase Alpha seen onscreen.





STARLOG INTERVIEW

Photo: © Paramount



The genius of George Pal as evidenced in his work (Clockwise from top left) A rare poster from *The Time Machine* with time traveler George defending Weena and the Eloi from the dreaded Morlocks; the construction of the ship in *When Worlds Collide*; the original back cover art from the long out-of-print soundtrack recording of *Destination Moon*; and a startling Martian attack scene from *The War of the Worlds*.





THE WORLDS OF GEORGE PAL

Past, Present and Future . . .
From Atlantis to the Moon.

By ED NAHA

The Paramount Studio complex is one of the last visible reminders of yesterday's Hollywood . . . The Hollywood of *Magic*. Sprawled across its acreage are airplane hangar-sized sound stages, miniature oceans and harbor towns, western villages and streets taken from every major city in the world; from turn-of-the-century New York to modern-day Paris. Sandwiched inbetween are rows and rows of innocuous office complexes, housing producers, writers, accountants and countless water coolers. Twenty five years ago George Pal worked visual miracles on the Paramount lot and now, many masterpieces later, he is back to work more.

The diminutive dynamo from Hungary is ensconced in a typical Paramount cubicle, directly across the hall from another SF luminary, Gene Roddenberry. The soft-spoken, energetic Pal is a living legend in the motion pic-

ture industry, with over forty years of puppeteering and animation experience behind him. Emigrating from Europe to Hollywood in 1940, he began his series of stop-motion Puppotoons, which garnered him a special Academy Award for "the development of novel methods and techniques." From there, it was only natural that he go to the Moon, Atlantis and beyond time.

Seated in his cluttered office, the gray-haired architect of imagination explains his leap from puppet-shorts to full-blown science fiction. "We had so many ideas that we couldn't tell in short films," he recalls. "The Puppotoons weren't really just for children, you know. They were for everyone. Some of them had very deep meaning. Like *Tulips Shall Grow*; that was the story of the invasion of Holland by the Nazis. *Time* magazine gave it a half-page review with the headline: 'War Can Be A Fairy Tale.' The same thing with *Big John Henry Vs. The Inky-Poo*. That was very serious; man vs. machine. We

were actually trying to say something in a short film. In those days, short subjects were nothing but the cat chasing the mouse, you know? But we wanted to do greater things. We wanted to expand, to create more."

And so Pal turned his attention to the fable-laden world of speculative fiction. Again, he stressed 'meaning' in the midst of high-powered adventure and technicolor action. "Every film has some meaning," he says. "They all have something to say. The hero of the *Time Machine* hated war and tried to find a time it would not exist. *Dr. Lao* worked for good. He entered a town and he changed everyone there. Better yet, they changed themselves, because he made them see, you know?" Pal's SF adventures have always pointed towards the better side of humanity. *When Worlds Collide* told of self-sacrifice as a space-age "ark" was launched from the doomed planet Earth with the seeds of humanity onboard. *War of the Worlds* showed a planet of united nations, all

joining in to fight off an invasion from Mars. "I like people," Pal laughs. "Better to see them work for the good, than the bad."

All of Pal's films have been well received. *The War of The Worlds* won an Academy Award for special effects, as did *Destination Moon* and *Tom Thumb*. Nowadays, however, it is *The Time Machine* that's the apple of Pal's eye. "Joe Morehaim and I are presently writing a new *Time Machine* movie," he says proudly. "Simultaneously, we are writing a novel of it, called *The Return Of The Time Machine*. It will be a full-sized novel and we hope it is a big hit."

Pal is planning big things for his continuation of the classic H.G. Wells tale.

Photo: © Paramount



Artist Chesley Bonestall's classic portrayal of New York City after its submersion in *When Worlds Collide*; Pal's technicolor vision of Doomsday.



The great snake assumes the face of villain boss Stark in *Dr. Lao*. The snake used was both a puppet and a stop motion model.

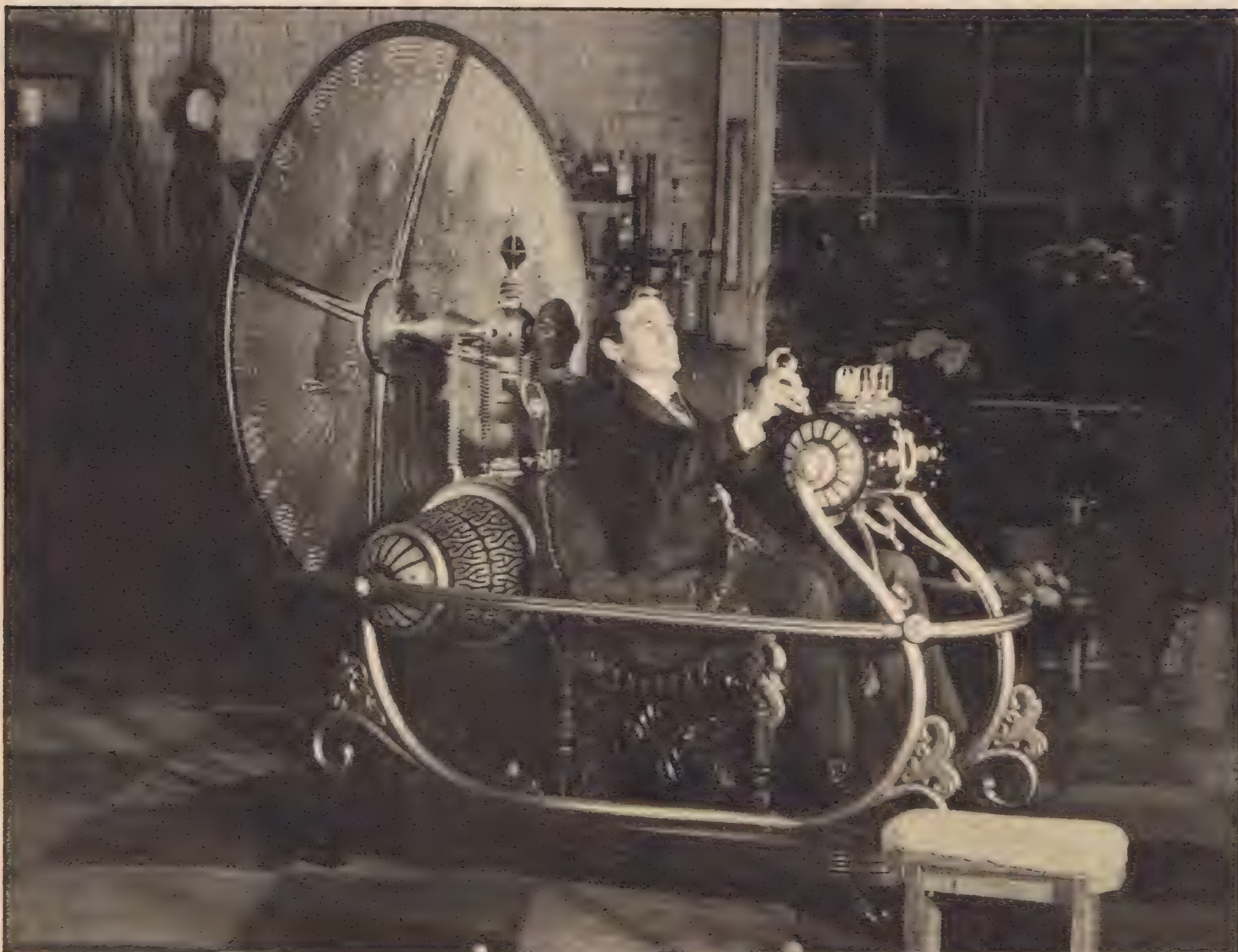
"This is actually how the film will begin," he says, relishing every moment of his storytelling. "We open it up with the Time Traveler and Weena rushing back from the future. They're both in the time machine. Weena is pregnant and the Time Traveler wants his son to be born in his own time period. He's a Victorian, you know, so it *has* to be a son. He's very determined about that."

George (Rod Taylor) prepares to hurtle through future centuries in his Victorian hardware during the classic *Time Machine*.

He wants his son to be born in his own time, his own place. He drives so recklessly and so fast that the machine hits the wrong moment and place and freezes during the London Blitz of 1943. It cracks, you know? Tumbles and cracks. Weena runs out into the street in panic. He runs after her to try to protect her from the bombing with his own body. He gets killed and, then, she gets killed. The planes leave. And there's a long, long silence. Suddenly, we hear a baby cry. Then we pan over to the time machine and, next to it, is a 1977 version of the machine. A brand new one. A young man stands there who looks like both the Time Traveler and Weena. He has just witnessed the death of his parents and his own birth. That's the way we start!"

Seeing that his space-age fable is a source of excitement to his interviewer, Pal continues, delighted. "From then on in, it's the story of the young man trying to find his parents in the future and warn them not to try to go back in time. Because if they do, they'll be killed. He would rather not be born than to have his parents die. Isn't that a great idea?" he asks gleefully.

George Pal is a man in love with his art. He's an avowed optimist. But, he's also a realist . . . especially when it comes to his film-making. "I'm like a bulldog," he says. "I never give up, let go, you know?" Pal's determination on *The Time Machine* sequel has lasted seventeen years! The original film was released in 1960. "It's taken us so many years to do a sequel for many reasons,"



Photos: MGM



Conquest of Space was Pal's last film for Paramount. Pal and the executives disagreed on the nature of the film. An added love interest proved fatal.

he says matter-of-factly. "The idea wasn't received very well originally. We had to develop it further. The original was so successful, it seems odd that no one would want an immediate sequel. But that's how this business is, eh? They don't realize how many people want movies like this. There's a ready-made audience out there. They just never seem to understand. I don't even know how

Producer/director Pal poses with a truly Abominable Snowman; one of the seven faces of the mystical, magical seer Dr. Lao.



Photo: MGM

Star Wars was born, you know. It is all so difficult to start a film like that."

In spite of his many triumphs, Pal has had to fight the Hollywood machine tooth-and-nail on nearly every picture he has made. As a result, during the past ten years, he has produced only two. "That's a shame," he chuckles. "Because I know I was ready and I still am. I was preparing things all that time. It reminds me of the period of time when I first left Paramount in 1955 after *Conquest of Space*. I seemingly didn't do anything until around 1959 when I showed up at MGM. But I was very busy. And all the things I worked on then came to pass later on. I had *the Time Machine* here at Paramount in the early fifties and they wouldn't take it, but it finally got made. The same goes for *Tom Thumb*, *Atlantis* and *The Brothers Grimm*. Most of those properties I had when I was here in the fifties and they were rejected. During those four or five years between films, when I was doing 'nothing,' I was working on all those things, developing them. That's what I am doing now. I am working on many, many things."

One of Pal's current projects, and one that Paramount is *very* excited about, is a made-for-television mini-series based on H.G. Wells' *In The Days Of The Comet*. "I think the title tells it all," Pal states. "The comet comes and we're going to have this terrific color effect as it gets hotter and hotter. We have a lot of color innovations planned. I don't know who we'll have doing special effects yet, but we'll find the right man,



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Dr. Lao prepares to battle the Loch Ness monster. The ever-growing dragon was helped in its deeds by animator Jim Danforth.

Photo: © MGM

I'm sure."

Pal's face glows as brightly as any comet, imaginable as he details the special effects to come. "We start with the crack of the San Andreas Fault. Then, the title waves come and wipe out Los Angeles and we show all of California slipping into the Pacific. We go on from there. We start shooting at the end of the year so it won't be on TV until next season. It will be a six-part drama or maybe three two-hour segments. In fact, I don't know WHAT they're going to do with it. Paramount likes it so much so far that they might make it longer. Maybe make it a big movie of

The space ark readies for take-off in this climactic scene from *When Worlds Collide*.

the week."

Another one of Pal's things to come is a motion picture entitled *The Voyage of The Berg*, which tells the story of the first iceberg transport in history. "You know the water shortage is going to catch up with us. Then the problem will be, who can afford water? In our story, the main characters come from a mythological country that is oil rich but water poor. They can afford to have an iceberg brought to their country. In fact, in reality, one Arabian country has already commissioned a French company to investigate this entire transport of icebergs from the Arctic to their home. This is all quite feasible."

Pal bristles a bit when people immediately term anything he films as being *fantasy*. "I feel about this film somewhat like I felt when I was first doing *Destination Moon*. I got so annoyed when people would come to the set and see the astronauts and say, 'Oh, you're making a fantasy.' And I'd get mad and say 'Oh no, we're making a documen-

tary of the near future.' They didn't believe me because they felt that going to the Moon was impossible. Just a day-dream, you know? We try to make our movies as authentic as possible and still be acceptable to an audience. And that's how I feel about *The Voyage of the Berg*—it's going to happen eventually."

As usual, one of the key elements in Pal's plans for future success is a wall of spectacular special effects. The producer has constantly faced opposition for his belief in optical whammies from condescending movie moguls in the past. Now, however, Pal believes that one of his younger peers (and fans), George Lucas, has changed a lot of executives' opinions. "Maybe I am getting a chance now because suddenly people wake up when something like *Star Wars* hits them," he smiles.

"I think that *Star Wars* suddenly proved to them, the people who have money control, that maybe you can make fantasies and science-fiction films that are popular with everybody. At long last, they realize something I've been telling them for many, many years. That special effects is as big a star as any. And I do mean that because it was proven before and it has been proven again that good special effects can be as big a star as John Wayne. *Star Wars* is a perfect example. Before that, *2001*, and before that, some of my films. But even before that, Fritz Lang proved it with *Metropolis*. Actually, the first film that told a story was a special effects film: *A Trip To The Moon* by Georges Melies" (in 1902).

From the hovering Martian death machines in *War of the Worlds* to the sinking of New York in *When Worlds Collide*, the genius of George Pal has rested on a firm foundation of spec-

THE FANTASTIC CINEMA OF GEORGE PAL

Puppetoons: Paramount, 1940-50.

The Great Rupert: Eagle-Lion, 1950. Director: Irving Pichel.

Destination Moon: United Artists, 1950. Director: Irving Pichel.

When Worlds Collide: Paramount, 1951. Director: Rudolph Mate.

War of the Worlds: Paramount, 1953. Director: Byron Haskin.

Conquest of Space: Paramount, 1955. Director: Byron Haskin.

Tom Thumb: MGM, 1958. Director: George Pal.

The Time Machine: MGM, 1960. Director: George Pal.

Atlantis, The Lost Continent: MGM, 1961. Director: George Pal.

The Wonderful World of the Brothers Grimm: MGM, 1962. Director: Henry Levin.

The Seven Faces of Dr. Lao: MGM, 1964. Director: George Pal.

The Power: MGM, 1968. Director: Byron Haskin.

Doc Savage, Man of Bronze: Warners, 1975. Director: Michael Anderson.





A magnificent Pal painting depicting the premise of his forthcoming *Voyage of the Berg*. An ice berg is floated from the Arctic circle to a barren Arabian country.

tacular effects. He doesn't really have a set formula for successful films, he stresses, but he's one hell of a planner. "I tell you," he confides, "what I do is this: When I write a script, I also design things and break them down. By the time the screenplay is finished, the production is really ready. And that goes for all the special effects, too. I know exactly how to do some special effects. I also know what the effects will be and how we can make them for the least money and get the biggest and best effect. Now, when we're in the pre-production and we get the special effects men, I don't have to *tell* them what I want. I just give them the script. If they

have any questions then, I answer them. After they've digested the film script, we have a meeting and they tell me how they're going to do everything. I'm very fortunate, I must say, in that I can see the pitfalls and the merits of their suggestions. Sometimes I tell them 'Wait a minute, that won't work.' Either they come up with a better solution or I do. Or, we compromise. A good special effect is very important to me because you have to get it right the first time. It's too expensive for us to do again. So far, we have done everything the first time. But

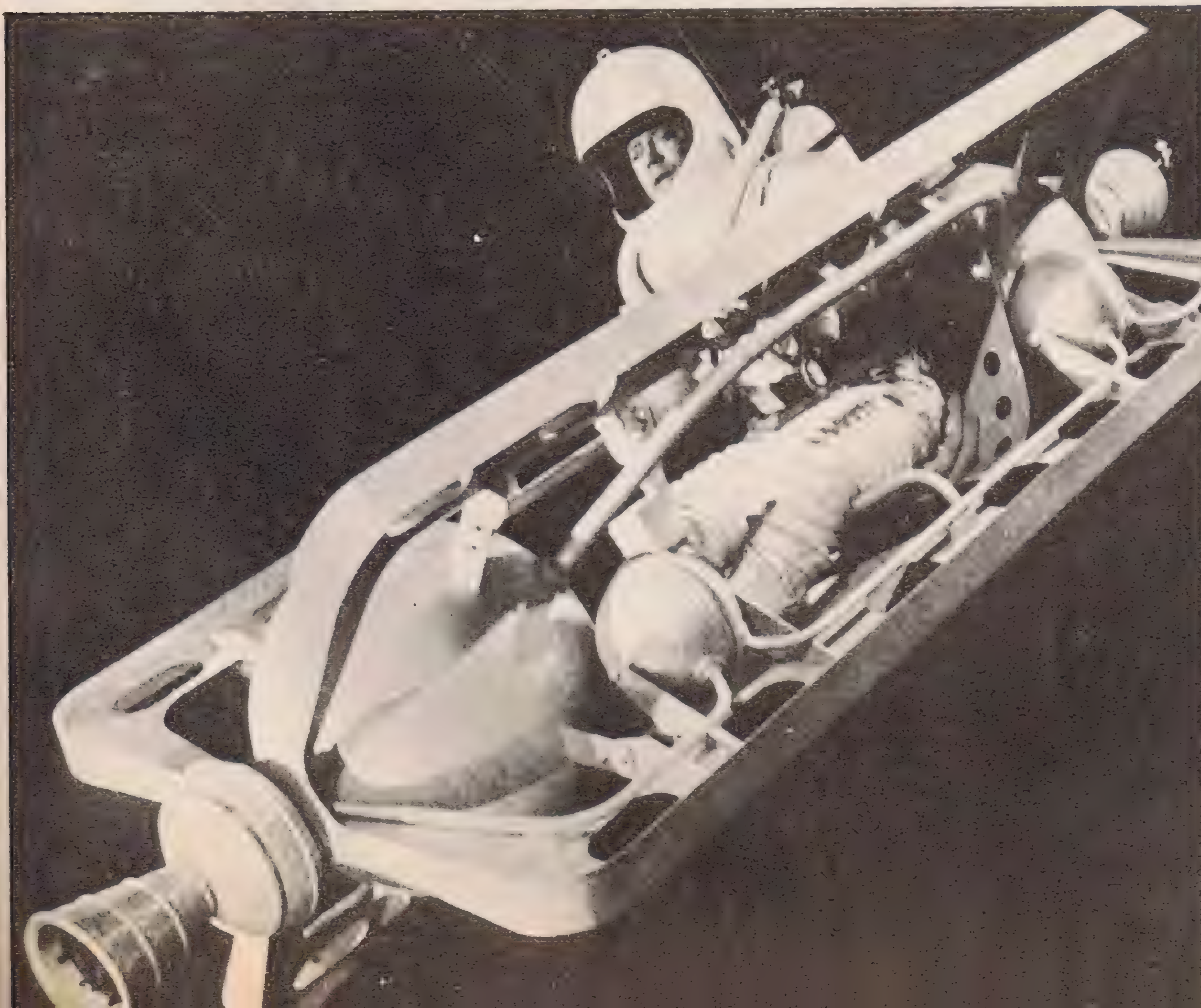
that's because of all the planning. So far, we've never been stuck."

Even as Pal plans a triple treat for the optical senses, he refuses to allow his present sense of freedom to overwhelm him. He recalls the years of struggle and restriction, but makes use of them in a positive way. "A producer today has to have a lot of projects up his sleeve," he beams. "For timing, you often have to wait. What I like about some of my old projects is that you can put them away, stick them on a shelf, and then years later you can take them out and read them and they'll still be good. You put it on your desk and you work on it. One of the best I have now, I think, is Phillip (When Worlds Collide) Wylie's *The Disappearance*. It's a story where all the women disappear. Well, we turn the screen around and see the other side of the coin. What women do in a world where all the men are gone!"

"Another project I have, going back to sheer fantasy, is by a fellow named Gale Hickman. He wrote a book on my films that's coming out this fall and he has quietly written a most beautiful screenplay. It's my kind of movie. He gave me it and I fell in love with it. It's called *The Swords of Galahad*. It deals with Sir Galahad and Merlin and all those characters but it's also filled with spirits, demons, ogres and gargoyles and unicorns. It's very exciting.

"Another film I'd like to make is *Pander's People*. It's by Lord Dunsany and it's about robots . . . with a very different twist. It's about someone who creates a very intelligent robot. Soon, one robot creates another and, then, another. Before long, there's a race of robots trying to take over the Earth!"

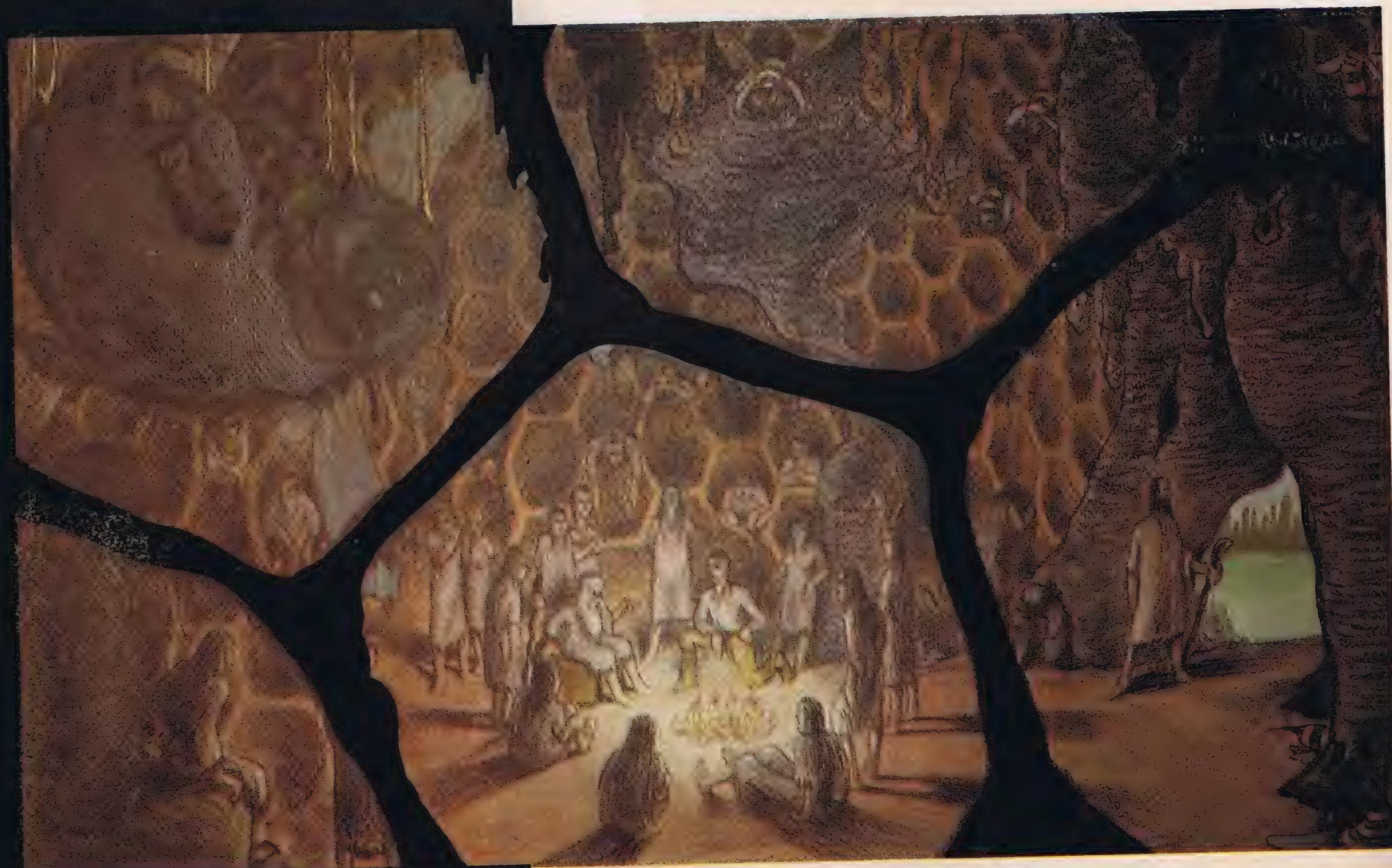
A one man space flight executed with style and futuristic grace in *Conquest of Space*. Long-time Pal peer Byron Haskin directed this tale of Martian woe. Despite spectacular effects, however, the film suffered because of studio problems.





Art: © George Pal

An enthusiastic artist, George Pal does all of his own pre-production drawings. Here, exclusively in the pages of STARLOG, is Pal's own concept of the new adventures of The Time Traveler. Above: The Traveler takes aim on the giant insects which have taken over the world of the distant future. Below: He sits with a race of people who have learned to live with aberrated nature, dwelling within massive honeycombs. Right: The futuristic ocean is still and the crab reigns supreme.





Pal obviously enjoys the prospects of new and exciting projects coming across his desk. "I hunt for good stories," he laughs. Once, he actually tracked an unknown author around the globe for a solid year. He had seen a story by the neophyte writer in *Esquire* magazine and decided he *had* to film it. Eventually he did, but not before taking a shot at playing international detective. "No one knew his whereabouts. I loved the story and had to find him. Then, I got an idea. You know, I draw and design a bit. I made one of those wanted posters and I drew an empty face on it. Wanted: the author who wrote this and this. And we sent it to every Paramount exchange. And sure enough, a week later we got a cable from Berlin. One of the secretaries' sisters was marrying the man the following week in Austria. We drew up a contract, flew over and he told me that was the best wedding present he could ever have dreamed of. It took us over twelve months to find him."

Many of Pal's projects come from members of his immediate film family as well. "Whenever I finish a job with a writer I enjoy working with," he comments, "I usually ask him 'Do you have any pet projects that you'd like to write?' Most of them do. With Charles Beaumont, who wrote *Brothers Grimm*, it was *Dr. Lao*. He already had done a treatment of the book. It was a labor of love. I read it. I thought it was wonderful. That's how the movie was made."

Pal gazes at the outlines, scripts and pre-production drawings of his various

embryonic projects sprawled before him. "If I make half of these movies," he sighs, "I will be very happy."

Pal reflects on his four decades in motion pictures with pride. "I've been nominated *too* many times for Academy Awards. I was nominated every year for the Puppetoons. The special effects awards we won for our feature films always go to the men who did the effects. I think we got about seven or eight of these.

"None of my past films are my favorites. My *next* film is always my favorite. I don't like to cry over something that didn't turn out. I always try to do better the next film. You always move ahead, you know?"

Countless Academy Awards. Legions of followers. A legendary career. Yet Pal must still struggle through long, hard years to get his productions onto the screen. The *Time Machine* sequel has waited seventeen years. One concept, *After Worlds Collide*, will never see the light of day. A film taking *Dr. Lao* behind the Iron Curtain was stillborn a decade ago. Is this the treatment accorded a legend? Pal shrugs. "It's silly," he says ruefully. "But look at Gene Roddenberry. My heart is bleeding when I look at what he goes through. If he had done *Star Trek* when he wanted to . . . I don't know whether it would have been as big a success as *Star Wars*. Who's to say? But it probably would have been bigger. He had a ready-made audience, plus. It had the potential to be bigger. So, I'm very

sorry for him. But, I imagine he's very sorry for *me* too, when he sees all the things that I cannot make. It all balances out."

And so, with the tenacity of a bulldog, George Pal refuses to let go of his hold on the science-fiction film world. He encourages more dreamers to join the fold but cautions, "Unless you are really and truly in love with this kind of movie, don't try to follow this kind of a career through. There are a lot of disappointments and heartbreaks. Many of the things you dream about never materialize but you have to be very much in love with those dreams anyway. You must be sure to love what you do and, then, stick to your guns no matter what."

George Pal sits back in his chair and allows his words to sink in. Entrenched in a business well known for its callousness, he offers genuine emotion. Surrounded by a featureless maze of concrete, steel and stenciled office doors; he relies on old fashioned sincerity, devotion and integrity in pursuit of that next widescreen dream. George Pal is a master craftsman of SF film, a Don Quixote of sorts, who has labored long and hard to bring forth each and every milestone of his career. The odds were always against him but his love affair with the fantastic won out. He has, indeed, stuck to his guns for over forty years . . . and movie lovers throughout the world have witnessed countless hours of cinemagic as a result. ★



Photo: Larry Johnson

RAY HARRYHAUSEN:

“I’m intrigued with the art of motion . . . ”

By RICHARD MEYERS

The prospect of meeting the idolized “father of Dynarama” caused sweat to appear on my palms, a lump in my throat and fear (of seeming foolish) in my heart. But when Ray walked into the room, nervousness was forgotten. His warm smile quickly put me at ease and I saw a tall, quietly imposing man dressed in dark brown; the overall impression was one of rugged softness. I noticed as we shook hands that his were as many other artists’—strong and coarse—but still his grip was comfortable and easy.

His voice, however, was a surprise. I was expecting at most a cultured English accent, or at least a bright cockney tone, but what circled the room as he began to speak was a deep, American voice. Calm, low, almost lethargic—as if you were playing a 45 rpm of Rock Hudson at 33 1/3.

I began by asking him how such an austere looking person as himself got involved in the outer limits of imagination. “Well, that’s hard to pinpoint but I think artistry is a development. You may have a seed that keeps you on one particular path that some people may term fanaticism, but, again, it takes experience and your in-born interest.”

For Ray, that seed was *King Kong*. “I was thirteen when it came out but it was so vivid in my mind I just had to go back. It struck something within me.”

Where and when did his interest in three-dimensional models become part of his daily life?

“Well, I liked to model clay missions when I was in junior high school. We had projects where we had to take water clay and build missions of California. I found that very intriguing. Then I started modeling little dioramas of the LaBrea tar pits. And I used to haunt the museum, looking at the different little scenes depicting the various phases Charles Knight had drawn on his murals. Of course when I saw *King Kong* I saw a way of being able to make them move as well as be. So I suppose that all sparked it off and it developed from a hobby into a profession.”

“I think?” “I suppose?” Peppered throughout our talk were Ray’s qualifications of his opinions. Many others who reach his station in life would throw caution to the wind and declare their attitude as law, but not Ray. Forever bewildered and amused by fans who consider him in the same ballpark as Michelangelo and Van Gogh, an unpretentiousness surrounds him like a cloak. Or, if you are a fan, like a sword-wielding goddess with six arms.

To get close to the boy who had become this man I wondered aloud how his parents must have felt about their son wanting to grow up and build monsters.

“I think parents’ encouragement is a tremendous asset. And my parents were very tolerant of me. They didn’t see anything wrong with somebody who wanted to make dinosaurs. They encouraged me, which was a great blessing

and that kept me going for a good many years. They didn’t know where it would end anymore than I did.”

Ray’s parents’ tolerance soon grew into active involvement. His father would help him build sets and make armatures, while his mother would sew the costumes, paint and model the various puppets Ray grew interested in.

“But I always found puppets limiting because of the strings,” Ray admitted. He also found that he got more joy out of “working with something round than with some flat object like a drawing.”

With this all-consuming passion, weren’t his school years rather limiting in terms of social life? “Yes!” Ray heartily agreed. “I couldn’t find anybody else interested in this type of thing. Now you find so many people who have an affinity toward it, but when I first started out there were very few people. Of course I had school chums who used to go just because they liked to go to films. Ray Bradbury was one of my friends. We used to chase pictures all over the Los Angeles area—*The Most Dangerous Game*, *Dr. Jekyll and Mr. Hyde*. *King Kong* would be playing on a re-issue and we’d jump in the red car and go out miles.”

But was there no pain? No problems with the less understanding students? Wasn’t Ray hurt by other people thinking him strange?

“No. I found it a stimulus,” Ray remembered. “When I look back, I see that many times I was discouraged from doing things simply because I was afraid of being a little different from the rest of the group, but I soon got over that

Table-top god Ray Harryhausen looks down upon three of his newest and most spectacular creations; the Minotaur, Trog and one of the Ghouls from *Sinbad and the Eye of the Tiger*.



It's an epic battle between good and evil in this scene from *The Golden Voyage of Sinbad*. The Griffin attempts to protect Sinbad's crew from the Centaur.



The five-tentacled mutant octopus wraps itself around the Golden Gate Bridge during *It Came From Beneath the Sea*. Harryhausen reduced the number of tentacles on the monster to save both precious time and money.

and didn't care anymore. If people make fun of a certain profession you may want to pursue in a natural way, it could discourage a lot of young people. I remember when I first went to the science-fiction club at Clifton's Cafeteria where I first met Ray Bradbury and Forrest Ackerman. We were all interested in the unusual type of films. But you tell that to the average person; they thought we were a bunch of nuts!

"So you've got to ignore those types of things. If you feel strongly towards a certain profession I think you've got to develop courage enough to follow it regardless of whether people think you're a loony or not."

The Tyrannosaurus is lassoed by cowboy riders in *The Valley of the Gwangi*.



Photo: Warner Bros.

Speaking of youth, Ray had some other words he wanted directed toward all his fans and the enthusiasts of model animation in particular.

"Some advice I would like to give to all young people is that if you can stick with it long enough and have the fanaticism, it finally pays off. And I think that's what keeps one going all the time. Because it (model animation) is a time-consuming proposition. And it's been proven that a man in a suit will still make 50 million dollars so you wonder sometimes whether it is all worth it."

Ray took some of the sting from the last statement with heartfelt laughter—laughter that seemed to rise out of his very last syllable. Then he went on to further reduce the damage.

"I think the fact that so many people today are involved and interested in it as a profession proves its worth. I get hundreds of letters asking how to break into the profession, which you really can't answer because times have changed."

And we talked about those changing times, like showing George Pal some of his tests and working on Pal's *Puppetoons* for a few years before World War II and working with his idol and mentor Willis O'Brien on *Mighty Joe Young* and the painful time that followed.

"I had first met him when he was preparing *War Eagles* at M.G.M. and he invited me down to his office. He had his walls covered with these magnificent sketches of these war eagles, all the preparation pictures, in color and black and white. Of course I almost passed out from excitement."

Then the dark years.

"It was painful because O'Bie went through so much work drawing up all these stories and illustrating them and nobody seemed to see the value. I just don't know why, perhaps because

Mighty Joe Young cost so much money. I waited around for quite a number of months, then went back to my fairy tales in order to make a living. O'Bie went in some other direction. Finally I got my break. Jack Deets wanted me to do *The Beast From 20,000 Fathoms*."

A huge opportunity but an equally huge disappointment for Ray as well. It was future-shock time.

"He wanted what everyone wanted: to do the picture for little or nothing. They wanted a grand effect on very little money which is quite discouraging when you tackle a subject like that. I had visions of the good old days of *King Kong* where you just sort of sat and, uh, said 'oh gee whiz' and drew the sketch and 'money's no object' and 'just take all the time you want' and all that. That illusion was quite destroyed. I had to figure out a practical way of doing it or else get out of the business."

Basically this same situation has haunted Harryhausen throughout his career. He now wears the knowledge as comfortably as a loose straight jacket. It also led to one of the most famous stories of his career: the *five-tentacled octopus* in his next picture (his first collaboration with producer Charles Schneer), *It Came From Beneath the Sea*.

"Well, it was an octopus, but you didn't see the other tentacles, so who cares?" Ray laughed. "The story has taken on quite outrageous proportions. Again it was a picture to be made on very little money and I had to figure out some way it could be economical. So I took off a few tentacles to prevent making them, let alone animating them."

It was followed by *Earth Vs. The Flying Saucers* (a landmark SF movie); followed by *The Animal World* with Willis O'Brien; followed by *20 Million*



The original sketch that started it all! A sword wielding hero (who would later evolve into Sinbad) forces his skeletal opponent off the end of a spiral staircase. The scene would later surface in *7th Voyage*.



Harryhausen holds his prophetic painting. Ray does all of his pre-production drawings himself and each and every creature he creates starts off in this way.

Miles to Earth during which time Ray's unique brand of animation continued to improve. He remembered his early films with fondness.

"They were a great thrill because I could work peacefully by myself, at my own speed. There was the pressure of having to finish them and finish them right, but I must say I had a great latitude of being able to work on my own terms."

Then, blasting out of the studio and into the collective consciousness of millions, came *The 7th Voyage of Sinbad*, the first of the ongoing mythical cycle that is continued in Ray's latest film.

"The drawing started it," Ray reported. "I made these big drawings. In fact I have the very first one I did. The Skeleton on the Staircase. The whole picture actually developed from that one drawing."

"I had to figure out how I was going to put a skeleton on a spiral staircase. What story would make you even want to believe a skeleton could walk up a spiral staircase? Well, I thought of the Arabian Nights; there must be a way to put it in there. Then I got involved in the Sinbad stories and thought, 'By George, that's it.'"

"I had prepared it (*The 7th Voyage*) years before and had taken it around to various producers. No one seemed to want to touch it because at that time costume pictures were taboo at the box office. But I felt the story of Sinbad could be made to utilize all the fantasy aspects that were avoided in all the previous pictures except *The Thief of Bagdad*."

Given the rosy glow of retrospect, how does Ray feel about *7th Voyage* in comparison to his later efforts?

"I found it a more enjoyable experience because it was my first venture

in color. Although I knew a lot about color, and all my fairy tales were in color, there wasn't material available to reproduce the background through a process-photography method. That worried me a great deal until Charles urged me on regardless. Because you didn't have any choice as to stock that would reduce the grain in the background. But we overcame it, did the best we could, and it worked out. Everybody seems to love that picture moreso than our later ones." It worked out indeed, but Ray was not finished.

"I found it a challenge because it was the first time I broke away from dinosaurs. Although the Ymir wasn't a dinosaur, it was a little similar. It was also a chance to break away from classifying dimensional animation with only prehistoric animals and apes."

Starting with *The 7th Voyage*, as a matter of fact, it was classified as Dynamation. What happened?

"Everytime we make a development (in our technique) we have to give a new name to it to let people know something new has been added. As I've said many times, when you say animation, people generally think you're talking about a cartoon. We wanted to separate it, get a completely different feeling about it so you would look for our particular type of picture, which is dimensional-animation. Which is a cumbersome phrase so we devised the name Dynamation."

But what of the development to Dynarama? Ray explained.

"When we made certain improvements it went into Super Dynamation. Then it went into, not Super Duper Dynamation, but something similar to that, Super Dynarama. And then we kept making improvements on combining the figures and various things, so we

gave it another name. Now it's Dynarama."

After *7th Voyage* came *The Three Worlds of Gulliver* which came from a script brought to the team of Harryhausen and Schneer by an outside source. They altered it to fit the Dynarama process. Then came *Mysterious Island* based on the Jules Verne book, then *Jason and the Argonauts*, one of Ray's favorites and his only foray into Greek mythology.

The H.G. Wells adaptation, *The First Men in the Moon*, came next, followed by the Raquel Welch-adorned *One Million Years B.C.*, and finally *The Valley of Gwangi*; a Willis O'Brien idea reborn by Ray to an indifferent response by the Warner Brothers distribution department. This all led up to the second voyage of Sinbad; *The Golden Voyage*.

"It started out as a different character—Barbaru. I developed an eight-to-ten page outline, but then we thought 'who cares about Barbaru?' Whereas you might care about Sinbad. Sinbad's

The Mysterious Island dishes up a gigantic main course, still alive and well!



like James Bond. As long as you develop new devices, new gimmicks, and new adventures, I think he can go on and on."

This sounded like as good a time as any to address myself to the rumors surrounding Ray's last two films. I softly suggested that some people seem to think that there are some evidences of pressure to stick to what sells. Ray flatly replied in the negative. It was then pointed out that others see similarities between creatures from film to film. When asked for an example, I inquired into the difference between the three ghouls in the most recent *Sinbad* and the skeletons that appeared in *The 7th Voyage* and *Jason*.

"He's (the ghou) completely different from a skeleton," Ray insisted. "But many people call him a skeleton for some reason; I don't know why."

What of the horn common to both the troglodyte in the latest *Sinbad* and the cyclops in *Voyage*? Ray was ready for that one. "The Unicorn has a horn, a gnu has horns . . ." Ray laughed, then continued in a light tone, obviously amazed at the lengths some people will go to in order to read something into his work. "His legs are entirely different from the cyclops, he has two eyes. He's entirely different. Just because he has a horn I suppose people associate him with the cyclops."

Fearlessly I pressed on. Was there any pressure at all from higher up to stay with a successful formula?

"No," said Ray. "No, that doesn't enter into it. You can't go too grotesque I've found. If you go too grotesque you lose your audience instantly because they get impatient. I think you have to make it within reason and that, therefore, limits you."

With that sour water under the bridge we moved into another area of comparison: *The 7th Voyage* vs. *The Golden Voyage*. How was the latter different from the former?

Harryhausen's Ymir shreds his laboratory prison during an impromptu bid for freedom; from *20 Million Miles To Earth*, one of Ray's earliest films.



Photo: © Columbia Pictures



Star Wars' Peter (Chewbacca) Mayhew dons his gear for a Minoton far shot in *Sinbad and the Eye of the Tiger*.

"Enormously more costly," Ray replied amiably. "After fifteen years we went back to Spain and shot in many of the locations we used before. The boat we built in the desert for *The Golden Voyage* was just a plaster facade built around scaffolding. Two sides of that same boat, built there again two years later, would have cost more than twice as much. So we had to go to Malta and build it right on the seashore."

And, since we had seemed to slip two years already, how did *The Golden Voyage* compare to *The Eye of the Tiger*?

"It (*The Eye of the Tiger*) has more realistic characters. We have Trog and the baboon which are much more realistic in their structure. People have seen baboons and they have seen cavemen. It sometimes becomes a greater challenge to attempt something of that nature, because who's ever seen a dinosaur? You can get away with murder, making a dinosaur walk. But people are very prone to criticize something they've seen and know about. I felt that a challenge."

I wondered if that challenge was made any easier by his own developments in Dynarama. "Yes, quite. There's nothing like experience to add to your growth," Ray answered cryptically. Yes, yes, but what of Dynarama? How has that improved over the years?

"The film stock is one," Ray elaborated. "Eastman Kodak has put out a new, very fine grain film that makes it much easier to superimpose because it's less contrasty than the stock we used in *The 7th Voyage*. Therefore you don't get the jar when you suddenly cut to a duplicated piece of film." After a few more seconds of thought he added slowly, "And perhaps the models are made a bit more carefully. A lot of people would comment that perhaps Trog could have been a real man, you know, an extra with hair glued all over him, enlarged by a traveling matte process.

Photo: © Columbia Pictures

But I think the picture would have suffered. We decided to animate which gives him the strange quality that fits so well in fairy tales."

Fairy tales? Is that what Ray considers his work?

"Well, I shouldn't use *fairy tales* I suppose," Ray admitted, "because that suggests it's only for children and it's not. Even the name *Sinbad* is a connotation that it's only for children, unfortunately. But adults find it intriguing: the fact that they can't quite figure out how these creatures move on their own. They know they're not real and they know they're not men in suits. So it has a compelling attraction for the cinema, just as *King Kong* compelled me to go back, time and time again."

So we had come full circle. Back to *King Kong*. The magnificent, original ape's influence loomed large in the hulking miniatures of the Trog, the golden Minaton, and the Ghoul on the fireplace of the hotel room. I tried vainly to encapsulate the talent of the man sitting next to me. Sculptor, artist, engineer, biologist, photographer, writer. Where did it all come from? Why was it all here in this man? Ray tried to clarify it.

"I suppose the prime essential is that I'm intrigued with the art of motion. That intrigues me. How a body—when it throws its weight from side to side and sits down—sits down. How it moves; I've always been fascinated by that. Each creature has to have its own character according to its physiognomy."

It had been a revealing and enchanting afternoon with a man whose whole life had been dedicated to creating dreams and nightmares for the rest of us. There were many questions left to ask and no time left to ask them. I settled on two poor, but meaty, remainders. Number one; what of the future?

"Who knows," Ray replied diplomatically. "That remains to be seen. I'm very happy that fantasy has lasted as long as it has. We've, knock on wood, survived sex, violence, and kitchen sink dramas. Although we've been hit by these various fads and cycles, I think there's enough people with imagination left to warrant continuing to make fantasies."

Number two. Is there anything you really want to say through your films?

"Not really," said Ray Harryhausen. "All we basically say in any fantasy film is that good triumphs over evil and there's hope for the future. And I think that's basically what we need because there have been too many people saying there's no hope for the future and you should look down in the garbage can rather than up in the sky. It may sound comical to a lot of people but . . . you can't take *them* seriously." ★

RALPH BAKSHI

on The Making of The Lord Of The Rings:

"You won't believe what you're looking at!"

By RICHARD MEYERS

Master film animator, Ralph Bakshi, the creator of *Wizards*, *Fritz The Cat*, and *Heavy Traffic*, has turned his artistic eye to J.R.R. Tolkien's *Lord Of The Rings*. Shrouded in secrecy, *Rings* has all the makings of a milestone in film animation. The reclusive Mr. Bakshi recently took time from his hectic schedule to chat with STARLOG from his Hollywood studios, freely admitting that *The Lord Of The Rings* is both his most ambitious production to date and the most difficult.

Just how, for instance, does the filmmaker plan to deal with the thousands of Tolkien fans who will show up at the theater expecting *their* own interpretation of what *Rings* should look like on the screen? "Well, I can't win that one," Bakshi admitted. "I'm prepared not to win that one because, basically, I'm coming to the theater with *my* notion. All I can really do is do the best animated feature that I can, and that's no small task in itself. And my attitude on the material is basically to be as honest to Tolkien as possible and not honest to, for example, Hildebrandt or

Rackham or Dulac or Frazetta. What I mean by that is, just to be honest to the literature of Tolkien . . . and that's a massive job. And as long as we feel that the quality is in the film, which it will be and which it is, I think that's all we can hope for. On a simplistic level, I have great aspirations for the film. But as for the preconceived notions that people bring to the theater . . . either I can't win that or I will dispel them in the first minute because of the quality level of the film."

Bakshi acknowledged that his past work, while always very colorful, has been cartoonish and, at times, violent. "This one is unlike any one I've ever done," he revealed. "It's not just a cartoon; that's number one. It's totally realistic, which is nothing anyone's ever done, anywhere. It's just a totally realistic animated feature." How did he achieve such in-depth realism? Bakshi is sly on that subject. "Pain-staking-work," he laughed.

On *Lord Of The Rings*, the animator is working with many of his old cronies but there have been subtle changes in style. "It's my same crew," he stated. "Obviously a lot of the same key peo-

ple. On the other hand, a lot of key people change, you know." And about Bakshi's new stylistic path: "It's a totally, totally realistic film. I would say it's the best thing done to date from this studio. Maybe, I say only maybe, from *any other studio*. I would think it's, ah—I'm not concerned with the quality level at all at this point. It's a two hour film, by the way."

Bakshi noted that the film, based upon the first book of Tolkien's trilogy, is chock-full of new animation techniques but refused to elaborate. "It's nothing I'm going to discuss now. You'll see it. You won't believe what you're looking at—I hope. And then I hope I'm right. I don't know . . . I'm not concerned with the quality aspects. I'm not concerned with the story aspects. I'm not concerned with the look of it at all, or the animation. The quality level is *there*. There are other things that make a movie work or not. I'm just saying the visual impact and quality level is *solid*. It has taken me six pictures. I'm

(Continued on page 62)

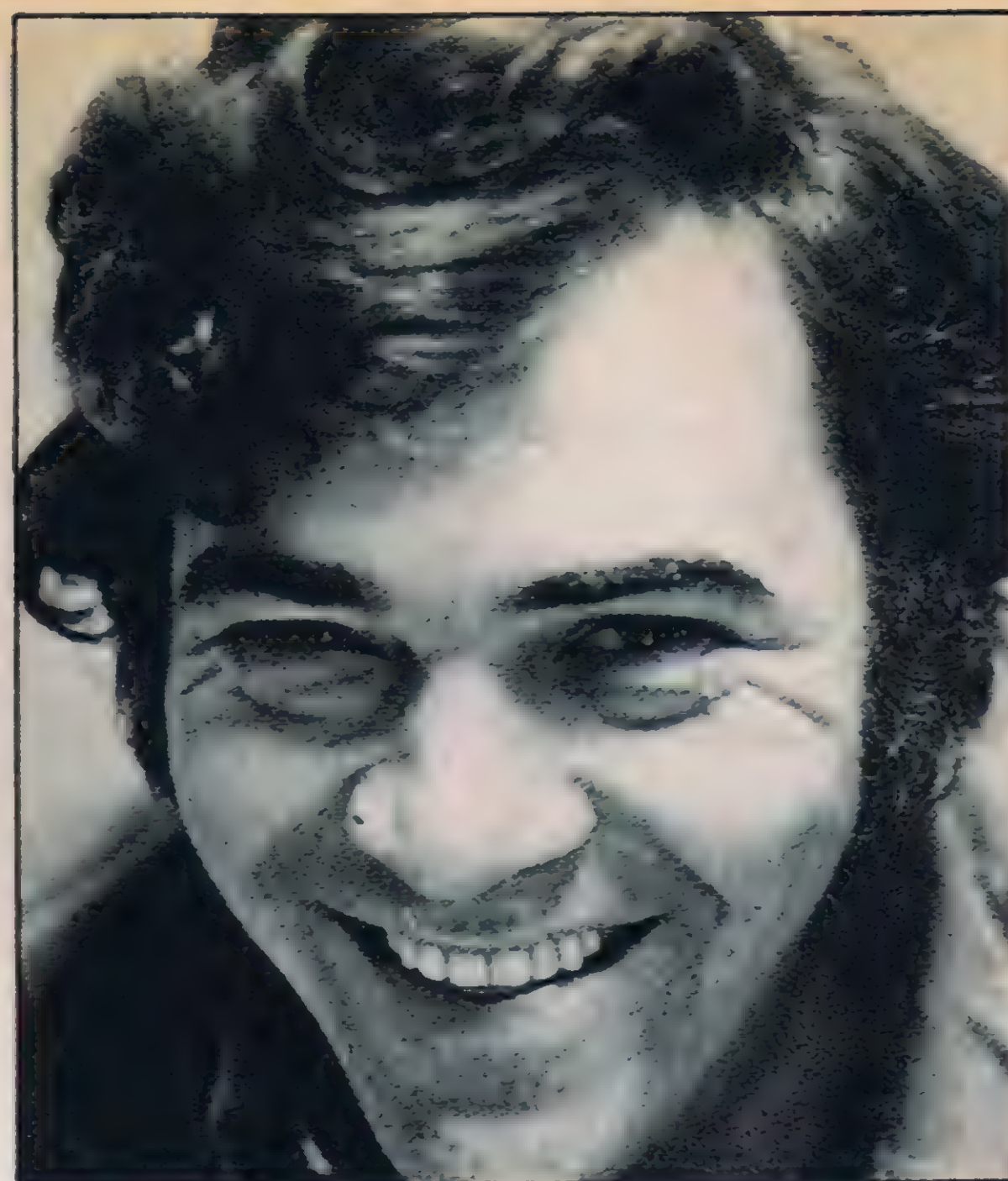


Photo: © 20th Century-Fox



Art: © Frank Frazetta




Art: © Rankin-Bass



Art: © Brothers Hildebrandt

From left to right: Frodo, the central character of the *Rings* trilogy as conceived by Frank Frazetta; Bilbo Baggins—the Hobbit himself—as he will appear in the Rankin-Bass animated production for NBC (which will air in November); Frodo and companion illustrated by the Brothers Hildebrandt, from the 1977 J.R.R. Tolkien calendar.



the ROCK CONNECTION

By ED NAHA

From the fifties' "Purple People Eater" to the seventies' *Kiss*, the worlds of rock 'n' roll and science fiction have been traveling on a collision course.

A gigantic cyclops lopes out of the shadows stalking its prey. Suddenly, it is assaulted by a trio of ghouls and a gigantic human tooth! Across town, a flying saucer shoots off rays of light before landing in an illuminated arena; a celestial chord is struck and peacock-plumed Dr. Funkenstein arises from the depths of the metallic oval. Less than a mile away, a gigantic hologram face floats over a crowd of stunned teenagers while her four silk-clad minions slowly disappear in a cloud of mist below.

Strange happenings on another planet? The beginnings of life at the Earth's core? Armageddon?

Nope. It's Alice Cooper, Parliament and Angel going through their "live" concert shows for the upteenth time. It's just plain rock 'n' roll, folks, clad in the phantasmagoric trappings of science fiction. More than ever before, the worlds of SF and R&R are running a parallel course, presenting some of the most astounding and thought provoking happenings ever beheld by man or fan. While the bands play on, laser beams, holograms and light shows transform concert halls into unexplored twilight zones of sight and sound.

Kiss' Gene Simmons doesn't find the SF-rock connection hard to fathom at all. "As soon

as the *first* rock musician picked up that *first* electric instrument and played the *first* amplified note . . . THAT was science fiction. It was totally larger than life."

Simmons' theory on the SF-rock phenomenon isn't that far from the truth. When rock 'n' roll first appeared on the scene in the fifties as an extension of both traditional rhythm and blues and country bop, it shared many of the goals that science fiction espoused during its incubation period. A lot of rock performers and early SF writers alike disguised their idealistic sociological messages in their art form; making points that stalwart followers would latch

onto but that the masses would assume was mere "entertaining fluff." Utopian societies, warnings of dire things to come and ideal emotional states of being were common to both the embryonic R&R and SF schools. The concepts just seemed to mushroom a bit faster in the rock world.

Humble Beginnings

When rock first hit the world between the eyes, the globe was entrenched in a Cold War, a nasty situation called Korea and on the brink of something called The Race For Space. Real-life Fonzie's were stealing hubcaps and politicians like McCarthy and Nixon



were stealing lifetimes. Most rock stars devoted their efforts to singing about love affairs with their steadies, their cars or their burgers . . . but a few dared to be different. And so "The Purple People Eater" (a squeaky voiced alien from space), "Telstar" (an instrumental named after the first man-made communications satellite) and "Out of Limits" (a rip-off of both the *Twilight Zone* theme and *The Outer Limits* concept) were hatched. Science fiction and rock had touched the same bases for the first time—and the best was yet to come.

The early sixties brought about a renaissance of youth culture. Plans were being made to send men into space. Young people were encouraged to express themselves via the Peace Corps and other world-shaping programs. There was freedom to be had in the most positive sense of the word. It was only a matter of time before this sense of adventure found its way into rock. A

he's as spacey as he is and still writes songs about horses," marvels Gene Simmons, "amazes me."

Psychedelia Blasts Off

The Byrds were just one of the bands in the growing West Coast music movement, a scene that saw the introduction of mind-expanding drugs to the pop culture. Whether it was the drug wave or the newfound national aura of expansiveness that caused rock to open up and embrace key SF ideas can be debated. The fact that it happened in a big way cannot be denied.

The West Coast freedom spread through the country like a beatific summer cold. One band, The Jefferson Airplane, almost single-handedly embodied all that was great in the West. Their *Surrealistic Pillow* album contained the psychedelic wonderland of the "White Rabbit" as well as the enigmatic "Plastic Fantastic Lover." In a few short years, rock had gone from "I love ya, she-bop, doo-wah" to "one pill makes you larger . . . one pill makes you small." Paul Kantner, one of the founders of the Airplane (which later evolved into The Jefferson Starship), went on to record his own *Blows Against The Empire* LP a few years later. It was nominated for a Hugo Award.

"Science fiction has always fascinated me," Paul says. "I just stumbled over it when I was in the second grade. I was in the library and I picked up a book and it was SF, something awful like *First Rocket To Venus*, but I liked it." Although both the Airplane and the Starship have been leaders in the futuristic-rock movement, Paul flatly states that it wasn't planned that way. "Science fiction dealt with frontiers without barriers, which was something that appealed to me. I was writing songs and, eventually, science fiction worked its way in. There was no great game plan. I just let things happen by themselves.

"Rock music in itself probably is science fiction in that it's *magic*. People don't know why it does what it does. Certain configurations of sound will produce emotional effects on people. It's still an unexplored frontier. We don't know *why* it does those things, but it just does them. Magic."

As more musicians discovered the "magic" inherent in music the "psychedelic" craze mushroomed. "Sort-of" science-fiction rock was IN. "Sort of" because very few songs actually spoke of Quarks, Quantum Jumps or SF hardware. Rock, for the most part, concentrated its collective vision on the shapes of things to come. As Kiss' Simmons says with a smile: "Songs about ray guns, rocketships and bug-eyed monsters aren't exactly hot stuff. Rock in itself, though, lends itself to thoughts of the future."

The Grateful Dead took their fans out of this world with their spacey anthems. Spirit produced songs like "1984" and such bizarre albums as the futuristic nightmare *The 12 Dreams of Dr. Sardonicus*. Steppenwolf took their fans on a "Magic Carpet Ride;" The Amboy Dukes offered a "Journey To The Center Of Your Mind;" The Stones created their surreal "In Another Land;" The Beatles signed up passengers for a "Magical Mystery Tour;" The Velvet Underground (Lou Reed, Nico and John Cale) explored shadowy worlds of drug-induced dehumanization past, present and future; The Doors offered hellish visions of not-too-distant societies while Donovan dwelled in "Atlantis" and The Who conjured up the Kubrickesque realm of *Tommy*.

It was a talented R&B musician, however, who really took science fiction out of the closet and put it blatantly on wax. The late guitarist Jimi Hendrix sent rock soaring into the outer reaches of space with his very first LP, *Are You Experienced?*—which offered not only wired-out lyrics but *sounds* as well. Hendrix was one of the first, and best, musicians to use feedback and electronic guitar effects to take his fans to a different plane of existence, creating vivid sound illusions. Gene Simmons reflects. "As soon as someone found out that you could do something else than just make music with a guitar, it was only logical to turn to SF where everything is larger than life. I don't think a lot of people who sit behind guitars and drums read Heinlein but I think they have the same fantasies."



Kiss

Photo: Casablanca

folk-rock band, The Byrds, gradually slid from Dylanesque ballads to originals penned by Roger McGuinn. His ethereal "5D" and "Eight Miles High" were considered quite daring in their day and his "Hey, Mr. Spaceman" ("won't you please take me along for a ride?") placed him firmly in the vanguard of the burgeoning space-rock field. To this day, Roger is totally fascinated by electronic gadgetry, having a home filled with miniature robots and carrying a phone around with him constantly in his briefcase. "The fact that



David Bowie

Photo: R C A

Hendrix and his wall of noise produced such rock SF classics as "Third Stone From The Sun," "1983 . . . (A Merman I Should Turn To Be)," the stereophonic sound collage "And The Gods Made Love" and the truly wild "EXP" (an interview with a "genuine" spaceman, Mr. Coruso, which featured the SOUND of his saucer taking off . . . all created by Jimi's guitar). Meticulously phasing his melodies, distorting his notes and echoing his vocals, Hendrix took his fans with him on his travels from the deep reaches of inner space to the heavens themselves. He was, perhaps, rock's first astronaut.

As the sixties sputtered to a close, the psychedelic era faltered amidst waves of light shows and theater closings. Many of the rock heroes died of drug overdoses and others simply quit in disgust. The music world was becoming a big business and the arrival of the profiteers all but nipped SF-idealism in the bud. Science fiction in rock seemed dead. In reality, it was only sleeping.

Re-Birth

When the American rock scene began to fade, caught in the turmoil of the Vietnam-Nixon-National Guard chacha, the British came to the rescue in the guise of some well-honed visionary groups. Pink Floyd, who first appeared in the U.K. in '67 with their *Piper At The Gates of Dawn* LP, followed up their space-age beginnings with the even further-out *Saucerful of Secrets*, *More*, *Ummagumma* and *Atom Heart Mother*. The Floyd began to mix visual whammies with their lyrical ones, touring the world with a Twilight Zonish light show. The only hitch in their plan to overwhelm the world with outer space antics came when founder-member Syd Barrett fell prey to a nervous breakdown. During the seventies, the remaining Floydians have gone on to bigger and better things with *Dark Side of The Moon* and *Wish You Were Here*.

The short-lived Bonzo Dog Band was an entourage that appeared on stage performing with robots, electronic legs and stuffed boars while warbling tunes like "I'm The Urban Spaceman" and "Can Blue Men Sing The Whites." (Needless to say, their stay in the rock world was exceedingly brief.)

Emerson, Lake and Palmer told of future fables while King Crimson explored uncharted *Islands* of mythology. Traffic invented "Mr. Fantasy" before becoming embroiled in their *Shoot Out At The Fantasy Factory*. The Who attempted to out-Tommy Tommy with their morose *Quadrophenia*. Led Zepelin and Yes, two conventional rock bands at the outset, went on to more surrealistic trappings as time went by which, in turn, helped thaw the frozen American scene. As the seventies progressed and the Nixon anti-youth move-

ment petered out, the stage was set for the most fantastic onslaught of futuristic flights of rock fancy ever.

The Beginning

Surrounded by recession, stagnation and uncertainty, the rock world at large responded with a glut of music and stage antics that were positively Olympian in nature. Mott the Hoople launched a tour, making use of life-sized marionettes and robots while singing their Clockwork Orange school epic "All The Young Dudes." Space pioneer David Bowie (who first surfaced in the late sixties with a novelty epic, "The Laughing Gnome") went full tilt with his *Space Oddity* image. Was it a boy? Was it a girl? Was it . . . something else? His enigmatic posturing led to the creation of his Orwellian *Diamond Dogs* nightmare and his equally disjointed role in the SF film *The Man Who Fell To Earth*.

Rock variations of Verne, Asimov and Wells abounded. Rush adapted to music the works of Ayn Rand. Atomic Rooster warned that "Death Walks Behind You." The Crazy World of Arthur Brown featured Brown shooting flames some ten feet out of his head while screaming "I am the God of Hellfire!" Alice Cooper was menaced on stage by images from his bad dreams while his long lost band, Billion Dollar Babies, eventually launched a career of their own via a rock 'n' roll version of rollerball. Mahogany Rush proposed a world anthem that would bring global peace if chanted in every language known to man and electronic music flooded the airwaves via the antics of Kraaftwerk, Mike Oldfield, Tangerine Dream, Beaver and Krauss, Tonto's Expanding Headband and Star Drive.

As fast as the old R&R diehards faded, the new turks arose like the Hydra's seeds. Blue Oyster Cult paved the way to toe-tapping Armageddon via *Tyranny and Mutation* and The Dictators carried it to its logical conclusion in *Manifest Destiny*. Boston launched their first album with a cover featuring a flying saucer in full flight and Klaatu borrowed their name from *The Day The Earth Stood Still*'s main character. American Tears offered *Powerhouse*, with illustrations from Fritz Lang's *Metropolis* plastered all over the inner record sleeve and the concept of science fiction appealed, at one time or another, to Thin Lizzy, Robin Trower (*For Earth Below*), The Move, ELO, Wizzard, Love, Elton John, Pearls Before Swine, Frank Zappa, Ultimate Spinach, Blue Cheer, The Electric Prunes, H.P. Lovecraft, Neil Young, CSN&Y, Leon Russell, The Strawbs (*Grave New World*), The Alan Parsons Project (*I Robot*), Gary Wright and Wings—who explored *Venus and Mars* with "Magnetite and Titanium Man."

The seventies rock bands were taking their science-fiction-fantasy seriously. Gene Simmons, of Kiss, probably the most fantasy-laden band around both visually and musically, sums it up this way: "The concept of playing electric music is basically futuristic to begin with. Personally, I've always been into anything that had anything to do with science fiction; comics, books, movies.



Photo: Casablanca

George Clinton

I've always had this preoccupation with bigger-than-reality things, as have the other members of Kiss. Ace is really fascinated by the whole *Chariots of the Gods* concept. Paul is more interested in the visual designs of SF and Peter is into the idea of power which is always a strong theme in SF.

"When we first started, we realized that if we were going to be the biggest band around, we had to be bigger than life-size. We had to bring our fantasies to the stage. When we finally stepped back and took a look at ourselves, we saw a living Marvel Comics book. And the tunes we started to write, you know, 'God of Thunder' and 'Almost Human.' It fit right in. We always thought in the beginning that, jeez, we could be the Fantastic Four."

The net result? Kiss now has their own Marvel Comic, featuring the rock quartet as a group of real life superheroes. "It was a logical step," Simmons says. "It's cut down on my SF reading but I still catch *STARLOG* whenever I can. Now that we're superheroes, we have a lot more work to do, but it's worth it. Rock and science fiction are compatible. There's no reason why a person reading a comic book

(Continued on page 71)

(Continued from page 57)

very happy I'm doing it now as opposed to earlier. It took six pictures of experimentation for me to finally say 'OK.' "

Lord of the Rings marks a number of firsts for Bakshi. It is the first film, for instance, he did not script himself. "Peter Beagle (who penned the *Last Unicorn*) and Chris Conklin wrote it. Chris is just a college graduate student. It's the first thing he's done. I feel he's brilliant. You'd have to add my name to the screenplay, too. But basically, yeah, it's the first time I've worked with writers. I assigned them and worked with them. We broke down the book. Basically my whole attitude is that Tolkien wrote the screenplay. So, starting with that, we used that approach with Peter and Chris. There was a written screenplay before either of them showed up and J.R.R. Tolkien wrote it."

Bakshi revealed the origins of his involvement with the Tolkien book, a property which had been floating around the studios for years. "I showed United Artists four minutes that I had done over the years. I've been chasing it since 1956." In spite of the hobbits, monsters and the bizarre fantasies involved, Bakshi has been given free reign to produce *Rings*. "No one's ever interfered with a movie of mine," he explained. "They never have. I mean, no

one at all has anything to say or look at until I'm finished."

Bakshi retains his enigmatic posture when it comes to revealing *any* details of the film; including the identities of the characters' voices. "It's too early to say. But let me just say that they're very big British stars. Which again, is unimportant to me. Let me clear that up. I think they're brilliant actors, but I'm not selling voices in this film. They won't be on the marquee. What will be on the marquee will be 'A Tolkien Film.' I'm trying to say that the only thing that'll count will be the story as it stands. I'm not going to push any of the voices. There are famous actors and, as far as famous animators . . . there's Bakshi Productions . . . the same people who will be famous after the film. I hope. I hope."

Bakshi won't comment as to how far he is into the actual production, stating only that the movie will be out at Easter of '78. He simply won't divulge what goes on behind the scenes. "Again, the movie company will ask me the same thing and I won't tell them. Look, if I told you I had 10,000 feet of film and I wanted to throw out 7,000 tomorrow . . . you know what I'm saying? What I have is what I have. We're deep into it. We've been on it for two years! I care for this as much as anyone does."

Even at this late date, there are no visuals available from the film. "Let me tell you," Bakshi continued, "I've been

asked for that by Newsweek and I could have had a cover, but I said 'no.' And that hurt. What I'm trying to say is, 'Look, I just can't release something that I might change my mind about five months from now.' And it would not be representing the picture correctly. I'm taking that much care with the film. I normally would release stuff earlier but I'm really hard-pressed to release anything that might not be in the film. I just don't want to *mislead* anyone as to where we're going. Plus; one drawing could never show what we're into. That's another problem I have because of the new techniques involved.

"At a certain point, when I'm just about ready to complete, I'll give everyone the information and drawings that are necessary, because I'll be committed and that will be in the film. But, if I throw . . . jeez . . . I don't want to mislead anyone. Look, I blew a cover of Newsweek because of it and the motion picture company went out of their heads."

Bakshi shook his head and smiled. It was time to return to the making of *Lord of the Rings*. If Bakshi was this enthused about the partially completed film, STARLOG felt that he would *really* be proud of the finished motion picture. "I'm working seven days a week and it's *got* to work," Bakshi said. "I would be greatly disappointed and it would really hurt the company if it didn't." ★

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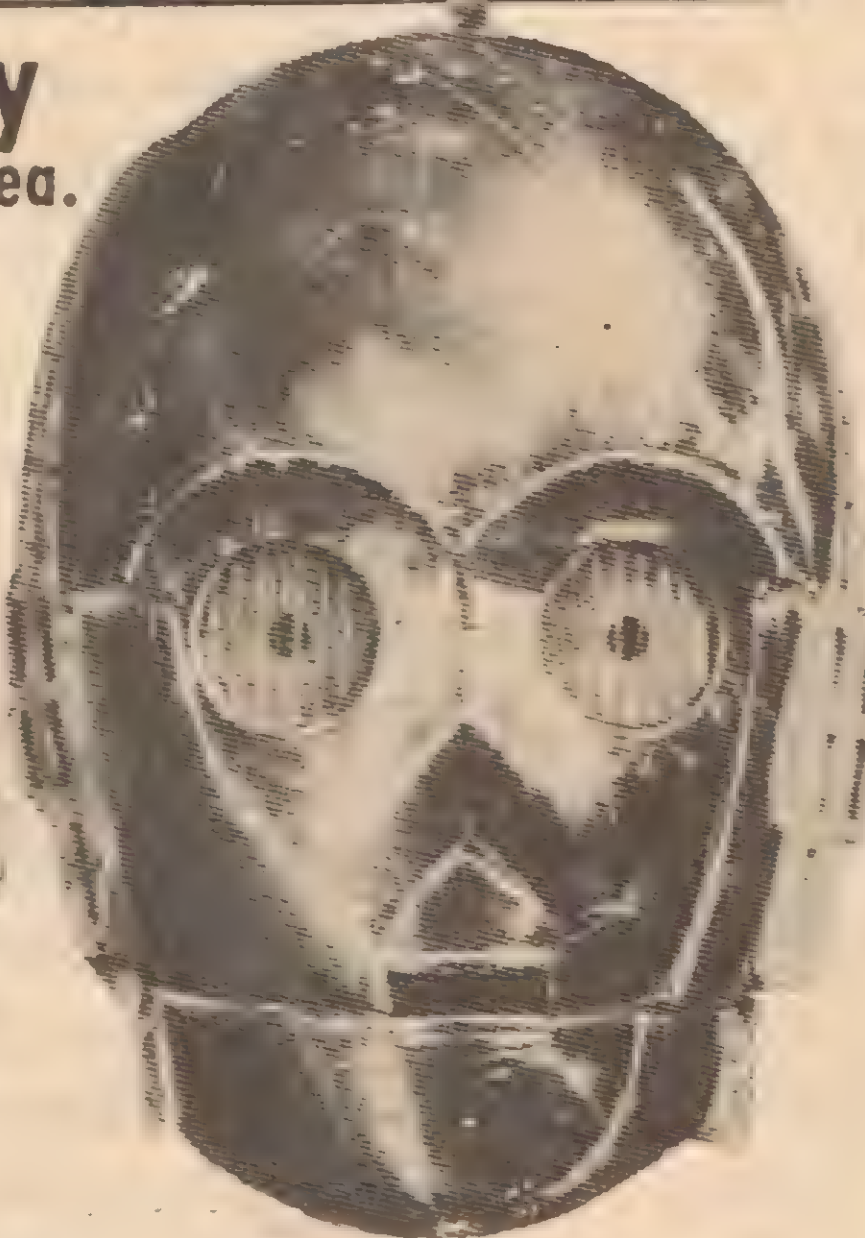
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By KERRY O'QUINN

Albert Glasser is a remarkable human being. His musical talents are almost upstaged by his high-spirited love of everything that makes life exciting. Glasser's California "playroom" is a large one-room house across the neatly-trimmed backyard of his main home. Rising up from the roof is a tall antenna scaffolding and inside, in a 360-degree layout, are the "toys" that fill his life.

One wall is covered with movie posters and lobby cards from his features, along with framed photos of some of the other great musicians he has worked closely with: Dimitri Tiomkin, Paul Whiteman, Rudolf Friml, and Ferde Grofe. Along the wall sits a piano, an organ, and a bank of recorders and other audio equipment. At one end of the room is a small bathroom and a large closet stuffed with records, tapes, and photographic gadgets (the closet doubles as a darkroom). At the other end of the room is a refrigerator stocked with sugar-free soft drinks, and a desk at which he conducts paperwork and carries on radio conversations with other interesting people around the world (his designation: K6RFU, in Los Angeles).

"Ham radio is the best hobby in the world," Glasser says with typical vitality. "On the air it doesn't matter if you're young or old or rich or poor or white or black or green . . . the only important thing is what kind of person you are. The whole world could be on better terms if everyone were into amateur broadcasting. The first thing you say when you answer a call is, 'What can I do for you?' Think about that . . ."

But the "humanity" of ham radio wasn't what first attracted Glasser to his hobby. In the 1940s and 50s he was musical director for Lippert Pictures, and at soundtrack recording sessions he used to get into constant arguments with engineers about separation of instruments, acoustics, etc. He was almost always silenced with a barrage of technical double-talk. He decided his only chance to win these arguments was to learn the technology involved. He

The majority of science-fiction, fantasy, and horror movies have been what are commonly called 'B' films, and the music scores for these low-budget adventures are unknown since they are almost never released as record albums. Albert Glasser has probably made you gasp, cringe, squirm, cry, and scream. His music has underscored over 100 movies, but like so many of the behind-the-scenes talents in Hollywood, he has, in spite of his enormous creative output, remained . . .

AN INVISIBLE MAN

ordered a short-wave radio kit, assembled it, and to his surprise . . . it worked. From that minute he was hooked.

He was also more formidable as a musical director. His first movie score was a 1944 chiller, *The Monster Maker*, with J. Carroll Naish, for which he received \$250.00. During the next twenty-plus years he wrote scores for several TV and radio series, including *The Cisco Kid*, and about 115 movies, including *The High Powered Rifle*, *Amazing Colossal Man*, *Prehistoric World*, *Confessions of an Opium Eater*, *The Cyclops* and *Invasion U.S.A.*

His musical association with Rudolf Friml lasted many years, during which time he arranged and conducted almost everything the famous American operetta composer wrote. His association with Ferde Grofe yielded two movie scores, *Rocketship X-M* and *Return of Jesse James*, and the 1965 New York World's Fair Suite—all of which Glasser orchestrated for the *Grand Canyon Suite* maestro.

His association with science fiction has also been a long one, "I was an SF fan way back—in the early 30s—

Amazing Stories, etc. In fact," he beams, "I wrote and had published in the high school paper two SF stories!" Through the years he has never lost that sense of adventure, that excitement for life that most SF fans seem to share.

At a recent Los Angeles science-fiction convention, Albert Glasser was one of the oldest (and most energetic) attendees. If only the youngsters roaming the dealers' area could have known that the silver-haired gentleman gleefully talking with a friend on his walkie-talkie was the composer for *Indestructible Man*, *Monster From Green Hell*, *The Spider, Boy and the Pirates*, *Neanderthal Man*, *Fantastic Puppet People*, *War of the Colossal Beast*, *Beginning of the End*, *Tormented*, *Huk* and *Top of the World*.

Glasser's movie music is lush, melodic, exciting and visually descriptive, and his work deserves far more recognition than it has received.

STARLOG RECORDS plans a future album of the film music of Albert Glasser—our contribution toward making the talented people of the world shed their invisibility. ★



Photo: © Allied Artists

The Neanderthal Man was graced with a classic Glasser score. The 1953 film starred Robert Shane as the victim of science gone too far.



Most of us do not have the resources that are available to pros such as *Space: 1999* SFX man Brian Johnson (left), but there are several ways of incorporating FX in 8mm homemade films. In fact, even with a miniscule budget, it is possible to create effects impressive enough to astound yourself! All that is required is a bit of ingenuity, a little imagination and a typical assortment of household items. Mix well with a good idea, some hard work and willingness to experiment, tons of perseverance, and you're ready to put the stars on film.

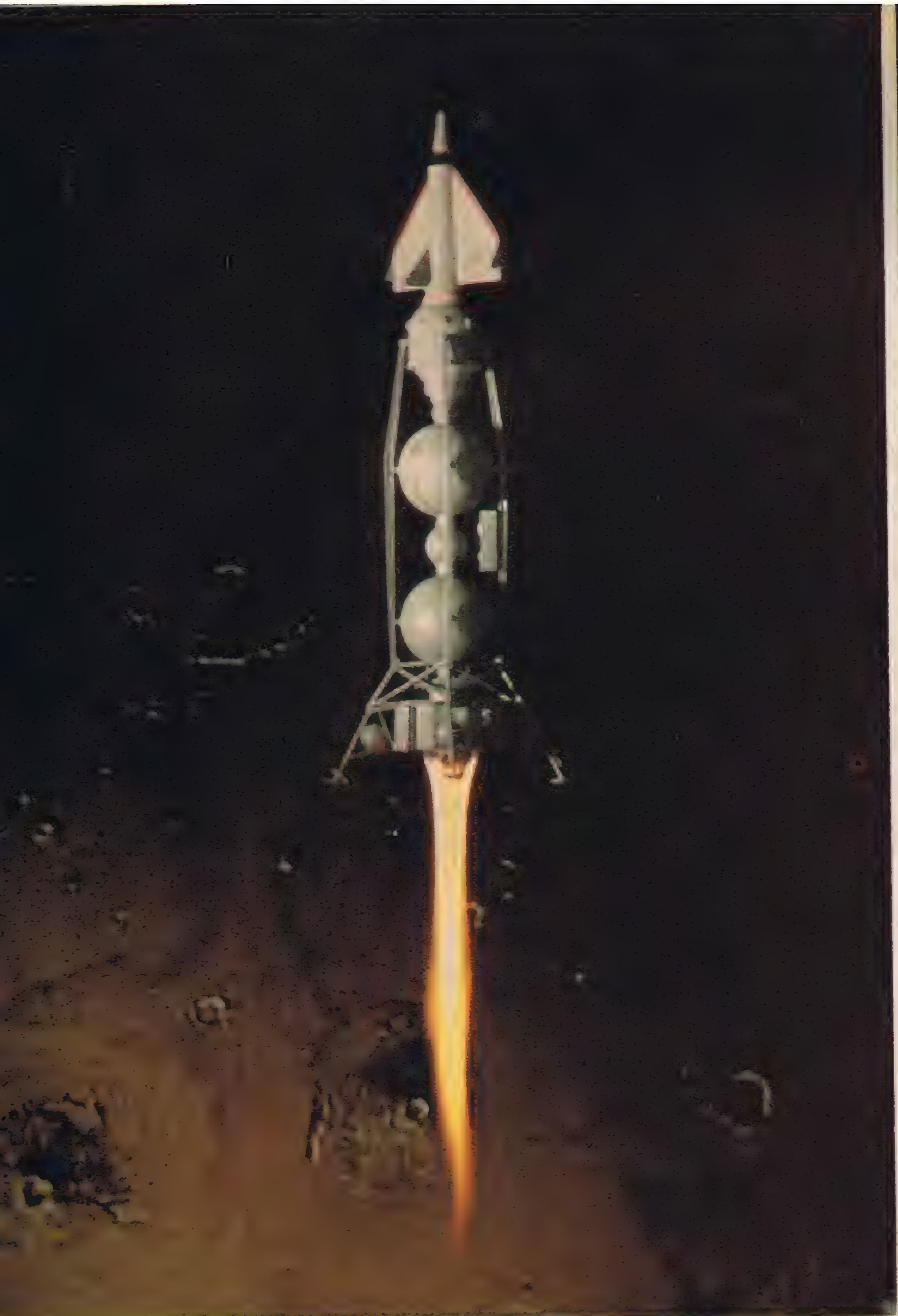


This is the fifth part in STARLOG's feature series on *Special Effects*. **Part I—The Use of Miniatures** appeared in issue No.6. **Part II—Robby the Robot** appeared in No.7. **Part III—Model Animation** appeared in No.8. **Part IV—Magicam** appeared in No.9.

Art from sketches by David Hirsch

STARLOG PRESENTS THE MAGICAL TECHNIQUES OF MOVIE AND TV SPECIAL EFFECTS

PART V
How to Roll Your Own



By **RICHARD McENROE**

SPACE: 1999 \$16,000,000.00
2001 \$10,000,000.00
STAR WARS \$ 9,500,000.00
YOUR SF FILM \$15.00 ???

What, you ask yourself, is my 8mm effort doing up there with all those mammoth megabuck productions? What can I do to match the lavish technical qualities of a professional film? How can I compete?

Well, the truth is, you can't. But even if you aren't able to put the *Millenium Falcon* in the darkest bowels of the *Deathstar* you can still do quite a bit towards enhancing your own 8mm film with professional class results.

The current film format available to the amateur filmmaker is Kodak's Super 8, which uses an 8mm-wide, 50-foot length of film in a plastic cartridge with coaxial feed and takeup reels. Super 8 cameras are offered by most major photographic manufacturers like Kodak, Bell & Howell, Honeywell, Canon, Nikon, Minolta, Leitz Braun, Sanyo, Bauer and others. Film is available in color, black and white, and a variety of "speeds" (light sensitivities), from manufacturers like Kodak and

These spectacular results were achieved by filmmaker John Davis of Rollinsville, Colorado. For the frame on the left, John used a homemade front projection system, a picture of Mars photographed from a magazine and a model modified from a kit. The flame effect, John says, "is my secret." The effect on the right is a two-way mirror shot. The foreground is another modified model, while the background is a reflection in a two-way mirror from an animation stand.

3M.¹ Cameras are available at varying prices and complexities, ranging from simple fixed-focus Brownies (and don't underrate them), to massively intricate, low-light, wide-zooming, close-focusing, auto-exposing reflex monsters that will do everything but compose the shot and pick the title for you. (Which camera you should buy lies outside the range of this article, as does sound film.)

Assuming that you have a camera, the question now arises, "How do I use it for SFX?" Basically, most visual effects (rays, starships and such), as opposed to mechanical effects (gunshots, explosions, etc.), break down into two problems: 1. miniatures and 2. how to film them.

1. Other 8mm formats are 8mm (Regular 8), Single 8 (made only by Fujica) and Double Super 8. Regular 8 uses a 25-foot strip of 16 mm film in a roll or magazine which is run through the camera twice and then slit down the middle to give a 50-foot length of 8 mm. Single 8 is the same as Super 8 but uses a different, incompatible cartridge. Double Super 8 is a 100-foot reel of Super 8, used only in one current production camera, the Canon Scoopic.

Miniatures

Miniatures (models) can be store-bought or homemade. The variety available is surprising—quality model kits are available for everything from *Saturn V's* to craft from film and TV efforts like *2001*, *Star Trek*, *Space: 1999*, *The Invaders*, and *Voyage To The Bottom of The Sea*. There are even some original kits on the market, like the recently reissued *UFO Invader* and the *Star Probe* series. The number of designs available increases when you consider the many model rocketeer's kits on the market. The only problem with these mass-produced kits is that if you can find them, so can everyone else—and your audience will probably know what show you stole the model from, too.

The other choice is the homemade miniature. This is the way to go if you're a Doug Trumbull freak.² Most good hobby shops carry stocks of balsa wood for the radio-controlled model

2. The special effects wizard of *2001* and director of *Silent Running*.

set. Balsa is light, easy to work with and surprisingly durable. You can shape your basic miniature in an hour or so of careful whittling and sanding, then purchase a couple of model tank kits and customize to your heart's content. A handcrafted miniature lends a touch of originality to your film that might be missing with store-bought kits. In addition it adds to the challenge, and therefore to the fun. NOTE: When you *paint* your model, use a light shade, like Pactra's "camouflage grey," especially if you're doing superimpositions.

Having now bought, built or boosted your miniature(s), the time has come to hunker down and film them. There are two ways to film miniatures: superimposition or one-set.

Superimposition

Multiple exposure involves filming one subject, winding the film back, and filming a second subject combining the two "takes" into one picture. In Hollywood they superimpose with special cameras, film, lighting and a twenty-five grand optical printer. You can get decent results for a bit less.

Superimposing ("supering") can be a bit of a problem in Super 8, as the Super 8 cartridge, designed to be virtually fool-and/or tourist-proof, is not intended to be wound backwards. The coaxial feed and takeup reels are not built to be run in reverse. There was a brief vogue a couple of years ago for getting into the cartridge and breaking the stub that inhibits backwinding, but many reports were received that such damaged cartridges were jam-prone and rather hard on the cameras.³

3. Single 8 and Double Super 8 can be backwound just by turning a crank. Regular 8 can be backwound by running the film through once, flipping the magazine or roll as you would to expose the second 25 feet, and then running it back the exact length of the shot with the lens covered. The film is then flipped back to its original position, and you can make your second exposure. Important: since you should load and flip the film in darkness to prevent fogging, a useful accessory is the *changing bag*, a lightproof sack with sleeves. You place the camera in the bag, your arms in the sleeves, and flip the film by touch. Changing bags are available at most good photo outlets.



STARLOG staffer Grant Nimerow adjusts a thread-hung miniature (a standard model). Care must be taken to prevent thread-shadow on the model and revealing, telltale wobble.

Many of the more expensive Super 8 cameras have an option, however, termed a "limited backwind." This does not rewind the cartridge. What it does is pile film up loose, off the reels, run it back, still loose, and then re-expose it. Unfortunately, this system has several drawbacks: it's usually only found on the top-line, more expensive cameras; it's frequently jam-prone itself; and it's often tied in to an automatic fade-in/fade-out system that restricts its usage to doing dissolves between scenes. However, its worst feature is that it only winds backward about 100 frames, for just four-and-a-bit *seconds* of running time.

A Canadian company, Halmar Enterprises, now advertises a conversion unit for Super 8 cameras that allows up to

200 frames of backwind, for eight seconds of running time, which is better.⁴

While it might be cute to land a UFO in Uncle Harry's picnic, this can only be done with that twenty-five-grand gizmo mentioned earlier. It is cheaper to change your script. There are labs that offer optical services in 8mm, but they're scarce—and *expensive*. For the amateur, the only really practical "super" is one done against a black background.

A good backdrop is several square feet of heavy black fabric, hung without wrinkles. Avoid *glossy* black finishes like black plastic, as these will reflect light as white-glare patches.

Black sewing thread will support your miniatures invisibly, except perhaps in *extreme* closeup (watch your angles). Everything should be hung with copious amounts of two-inch-wide masking tape, electrician's tape, or, if you don't mind losing a little paint off the ceiling, *gaffer's tape*, a silvery plastic foil backed by an incredibly strong adhesive that'll hold anything up to and including movie lights. Gaffer's tape can be found in most movie supply outlets.

When filming "supers" shoot your stationary objects first—this way you can calculate where your moving elements can go without producing an overlapping ghost effect. If your viewfinders lacks reference points like a grid or fine-focusing dot it's usually best to place your still elements in an easily-remembered spot, like a corner of the screen or the extreme top or bottom—depending on your preferences in composition.

Now you're ready to film your moving element. In order to avoid a revealing swing or wobble ("Quick, Alan, aim for the black threads!"), it's usually best not to move your miniature. There are several ways to *simulate* movement using a stationary miniature:

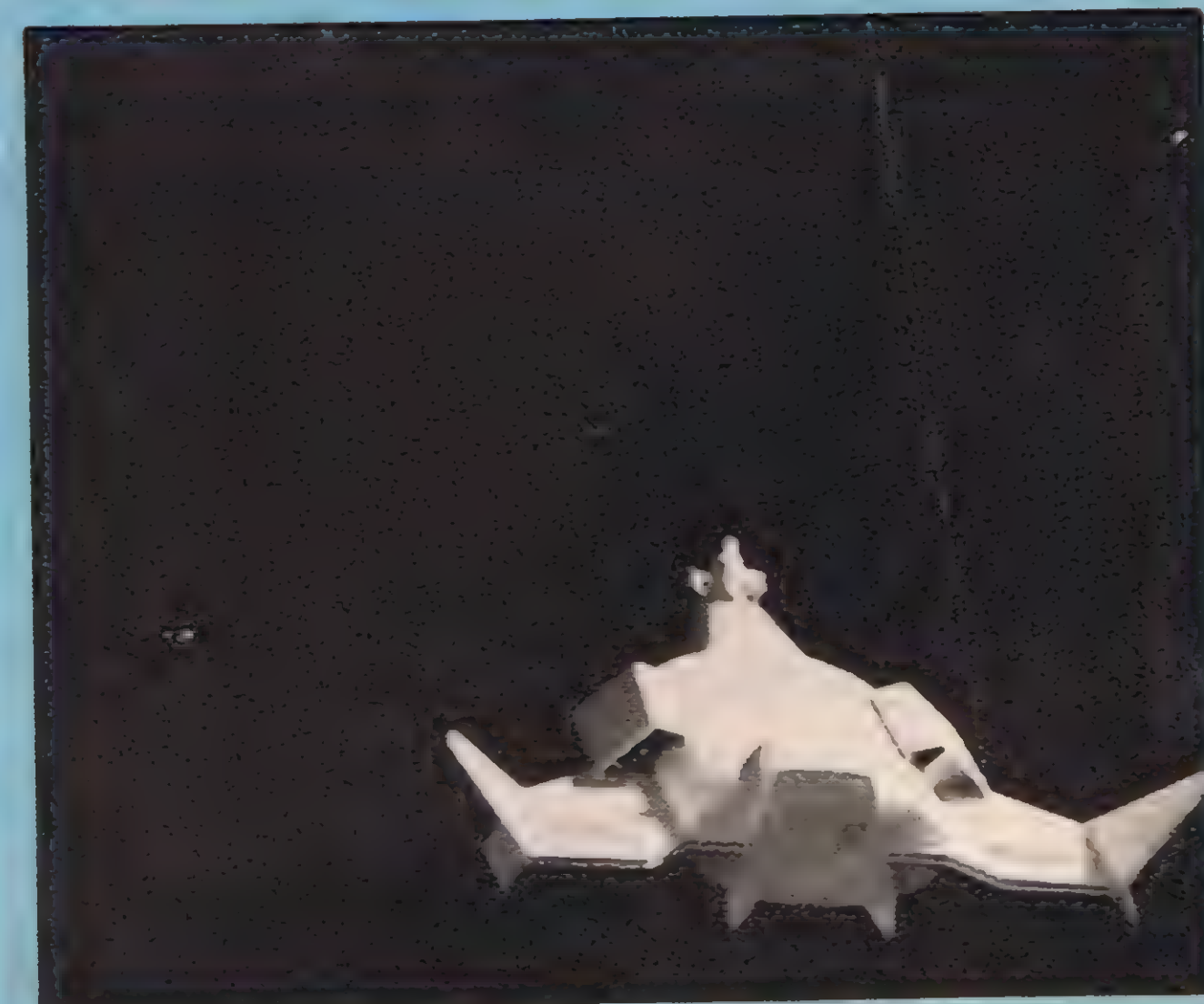
1. Zoom your lens smoothly to wide-angle or telephoto, causing the miniature to diminish or to grow.

4. Halmar Enterprises, PO Box 793, Niagra Falls, Ontario, Canada L2E 6V6.

Photos: Gary Johnson



First, film all of your still objects in sequence. Then reverse your film (as Grant is doing at right) and run it back for the full length of the shot. You're ready to "super."



Now film your moving object (in this example, a spaceship). If you have a zoom lens, you can simulate motion by zooming in or out on the miniature ship.

2. Dolly your camera toward or away from the miniature. This actual camera movement creates an effect similar to a zoom.⁵

3. Animate your miniature (if your camera has a single-frame trigger) by shooting one frame, moving the camera (or adjusting the zoom by regular increments), etc.

4. Pan the camera past the miniature for movements even with the picture plane ("flat" left to right movement of the miniature, for example).

5. Film the miniature still, without any movement involved. Pan the camera on your background. The effect will be like following a moving car with a steady camera—the car stands "still" and the background "moves."

One-Set Filming

If your camera cannot backwind, and you don't want to convert it, you won't be able to superimpose. No matter—all is not lost.

One-set filming is just what the name says—all your miniatures filmed at once on one set. Although you cannot simulate movement by moving your camera or zooming the lens (since any such movement will affect the still elements as well as the moving ones), there are ways to manufacture movement in one-set.

The first way is animation. Mount your miniature on good stiff black wire (you can mount your stationary elements with black thread, as you would for "supering.") Shoot one frame of miniature. Advance your model, say, half an inch (depending of course on the scale you're working in. Bear in mind that you have to shoot 24 frames for *one second* of film time⁶). Shoot another frame and ad-

5 A good camera dolly can be improvised from a mechanic's garage sled or high-quality skateboard. Only a larcenous juvenile delinquent would steal a grocery cart for an improvised camera dolly. Besides, it's hard to find a good one that doesn't rattle.

6. 24 fps is sound speed. At silent speed it's 18 frames per second.



The net result of a correct "super" will be a properly-registered, undetectable composite of the two images. Caution: care must be taken to avoid overlapping.

Homemade FX By John Davis

John Davis has been involved in space FX since he acquired a super-8 camera, a little over four years ago. He recently sold his first professional film to the Fiske Planetarium at Colorado University. It is a 16mm production of spaceship landings and launches. The planetarium plans to use it in their show, *Voice of the Martian Wind*.

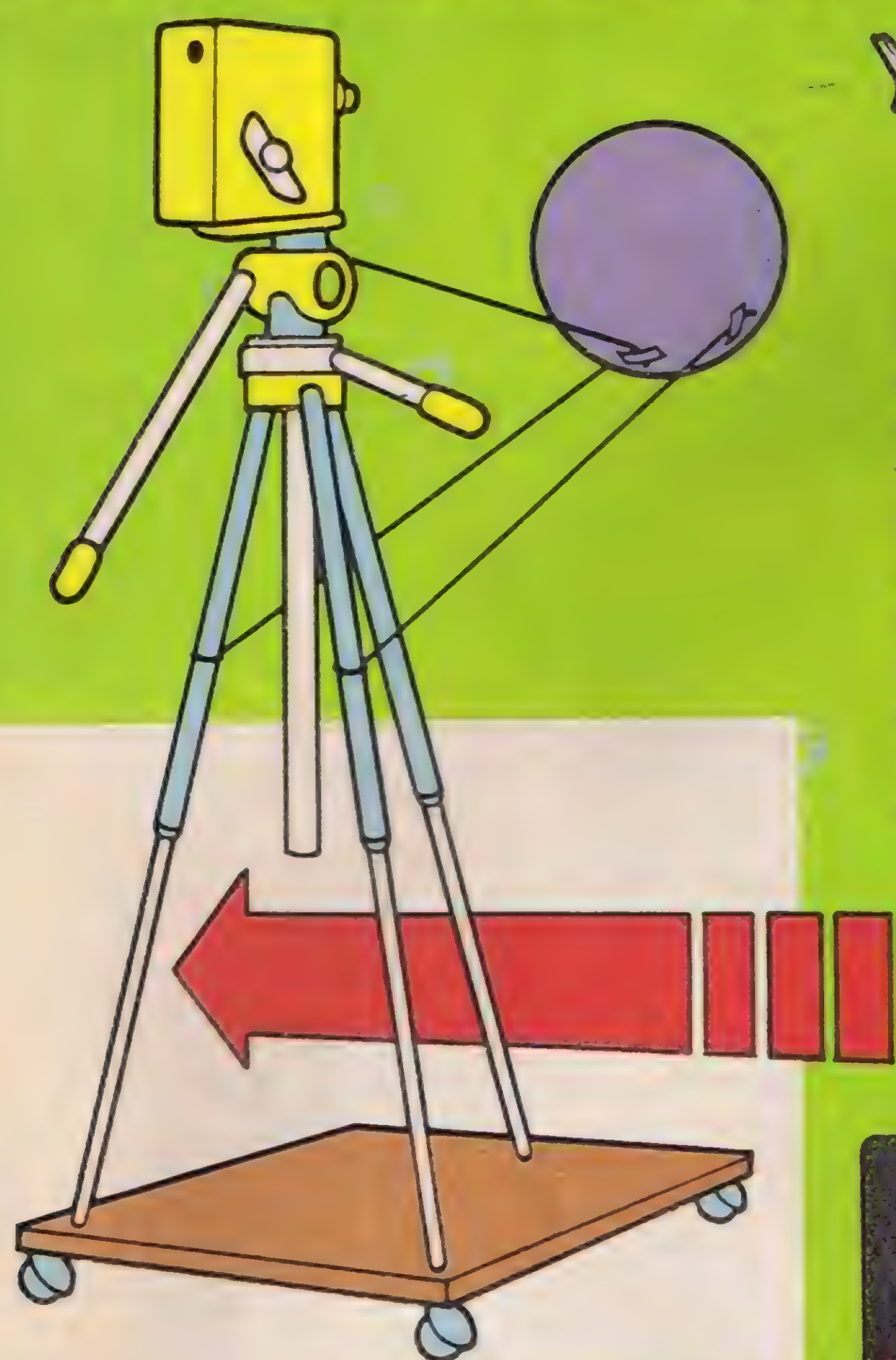


Above: This stunning effect was simply achieved. The foreground is a cutout magazine photo. In the background, an airbrushed Saturn sits on an animation stand; the stars are salt on a velvet backdrop. John's animation stand is made of curtain rods and barbecue grill motors.



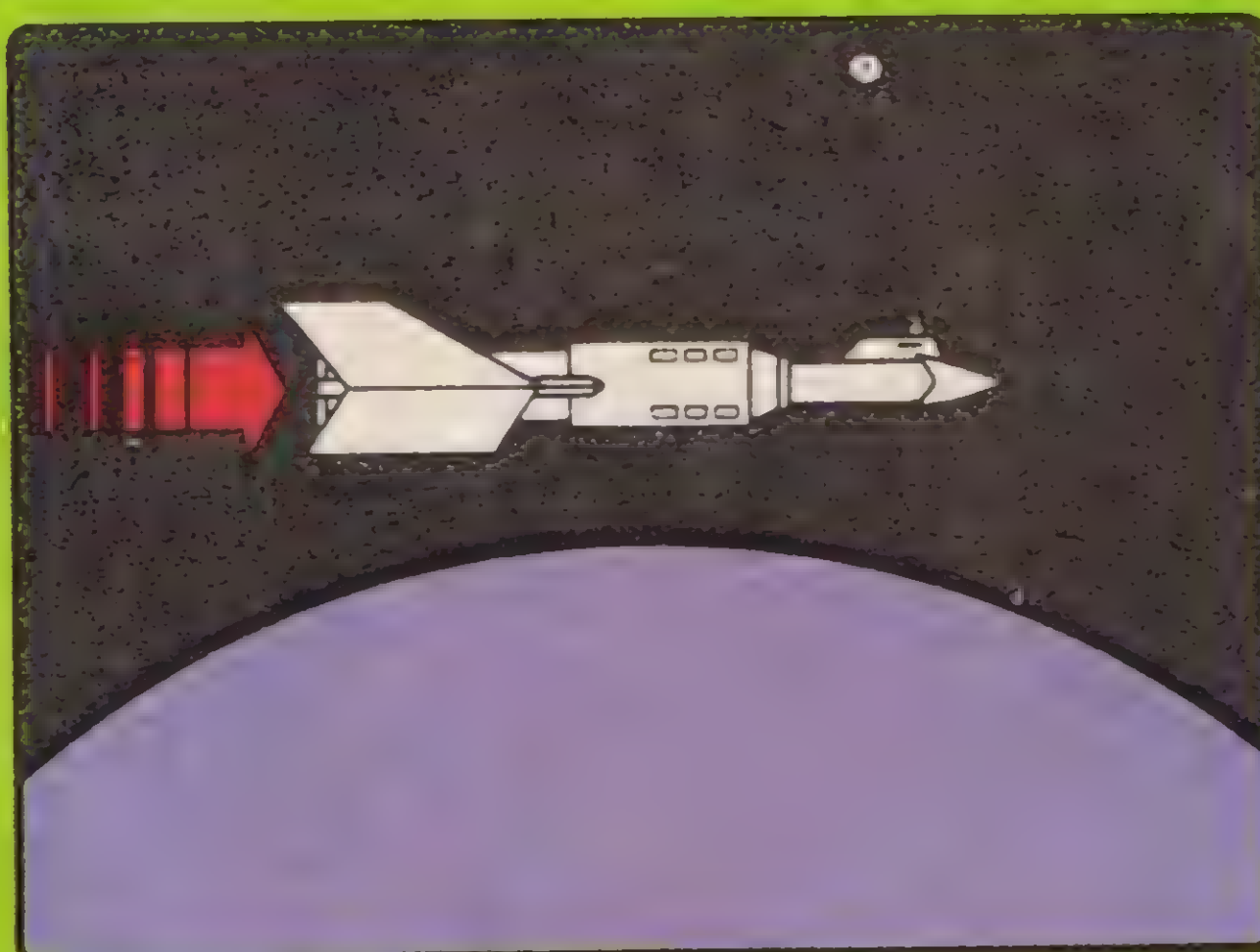
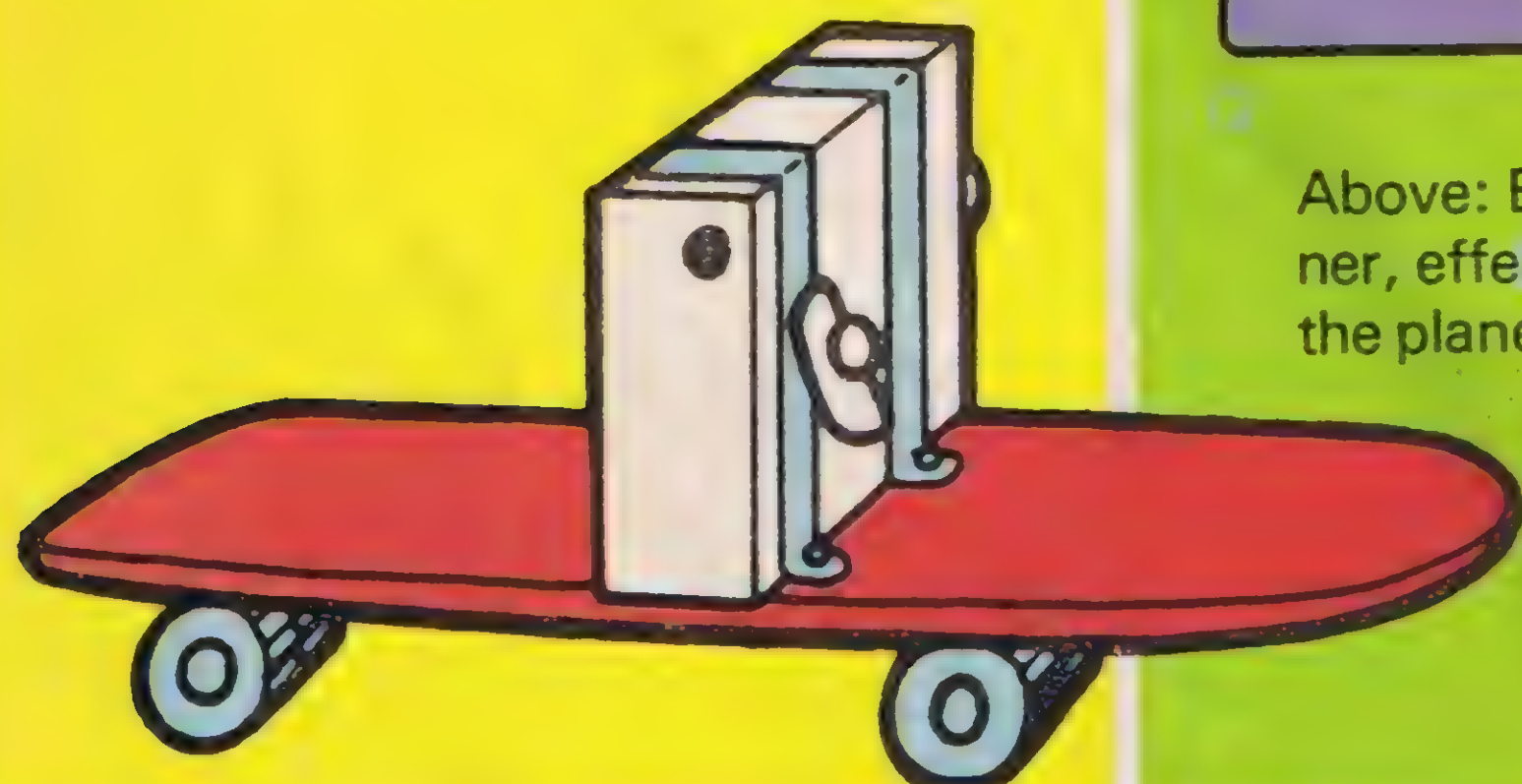
Above: An effect achieved by the use of a two-way mirror shot. It is used to get the reflected "ghost" of one object to lay across another object, as seen through the glass. To give some idea of the scale involved, the saucer cutout is 1½ inches across. Planets are cutouts.

Illusion of Motion in One-Set . . .



Left: For optimum effect; move the background instead of the "speeding" space vehicle. The planet is mounted on the camera mount with rigid wire. The ship is then hung from black thread against a black space background. The camera/planet, set on a dolly cart while still connected, is then dollyed past the vehicle. Dolly slowly and shoot at a higher speed (24-32-48 frames per second) to smooth out any bumps or shaking.

Below: Common objects like a good skateboard or a mechanic's dolly make excellent improvised dolly mounts for homemade camera trucking systems.



Above: By filming the scene in this manner, effective results are obtained. Since the planet does not appear to move in relationship to the camera, the illusion is created of the ship moving in space.

vance your model again. And so on. When it's projected, the miniature will "fly" across the screen.

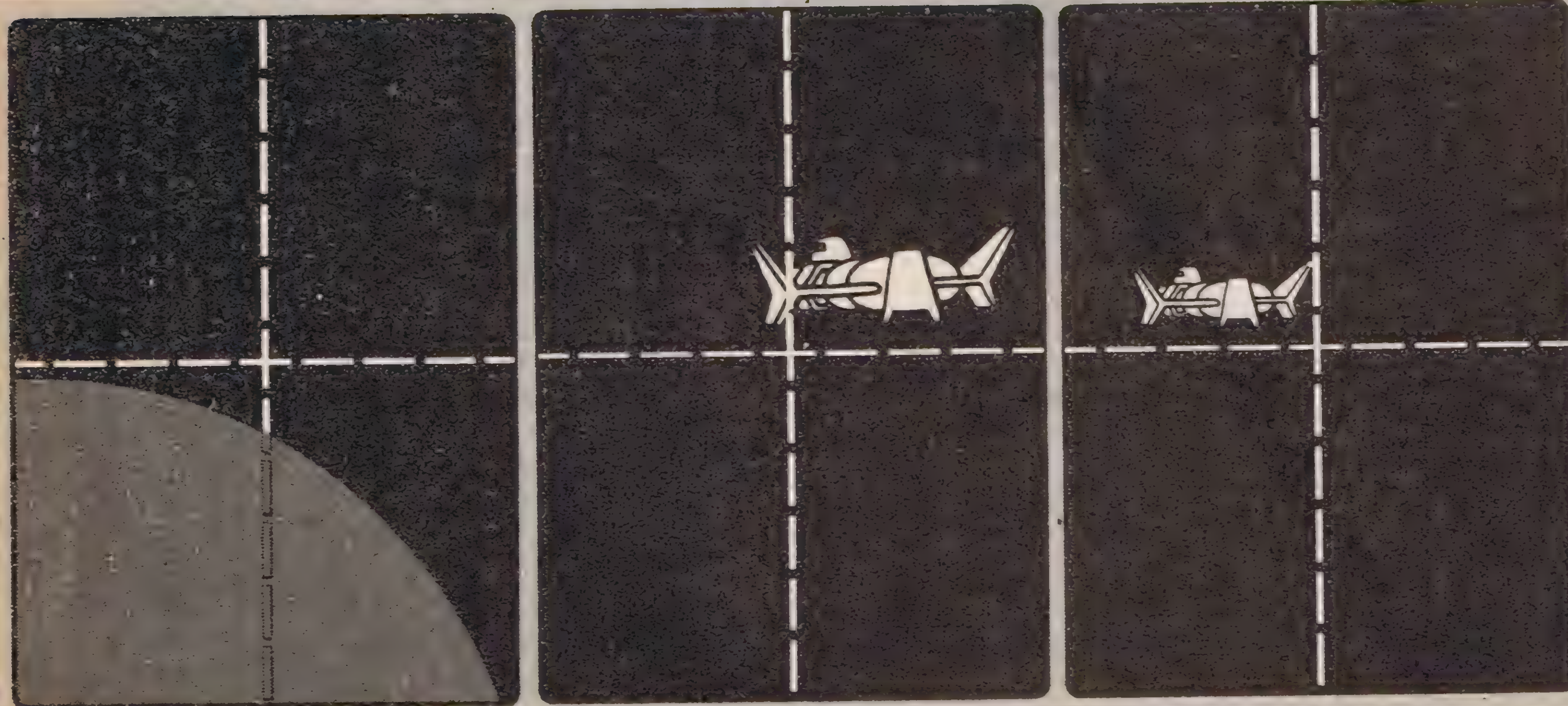
If your camera doesn't have a single-frame provision, and you can't "super," you're obviously trying to make it difficult for yourself. BUT YOU CAN STILL DO IT! If you want to try animation, you can try tripping your shutter for short bursts, just tapping it lightly enough to trip two or three frames. However, this hit-or-miss method can look very twitchy when done poorly and there's almost no way to insure that it *isn't* done poorly. Your best bet is to film normally, and create the *illusion of motion*.

Illusion of motion involves the relationship between a moving object and the viewer. If you're driving along next to a train which is moving at an identical speed, the train appears to be standing still, *relative to you*, while the background "speeds" past.

To apply this: say your script has a scene calling for a starship to approach a planet. Fasten your planet⁷ to your camera mount with thick black wire. Now you can move your planet/camera combo back and forth in unison. BUT—since the planet doesn't move *relative to the camera*, it doesn't appear to move on screen. Instead, as you pan or dolly past the stationary spaceship, the final picture looks as though the spaceship is moving while the planet is standing still.

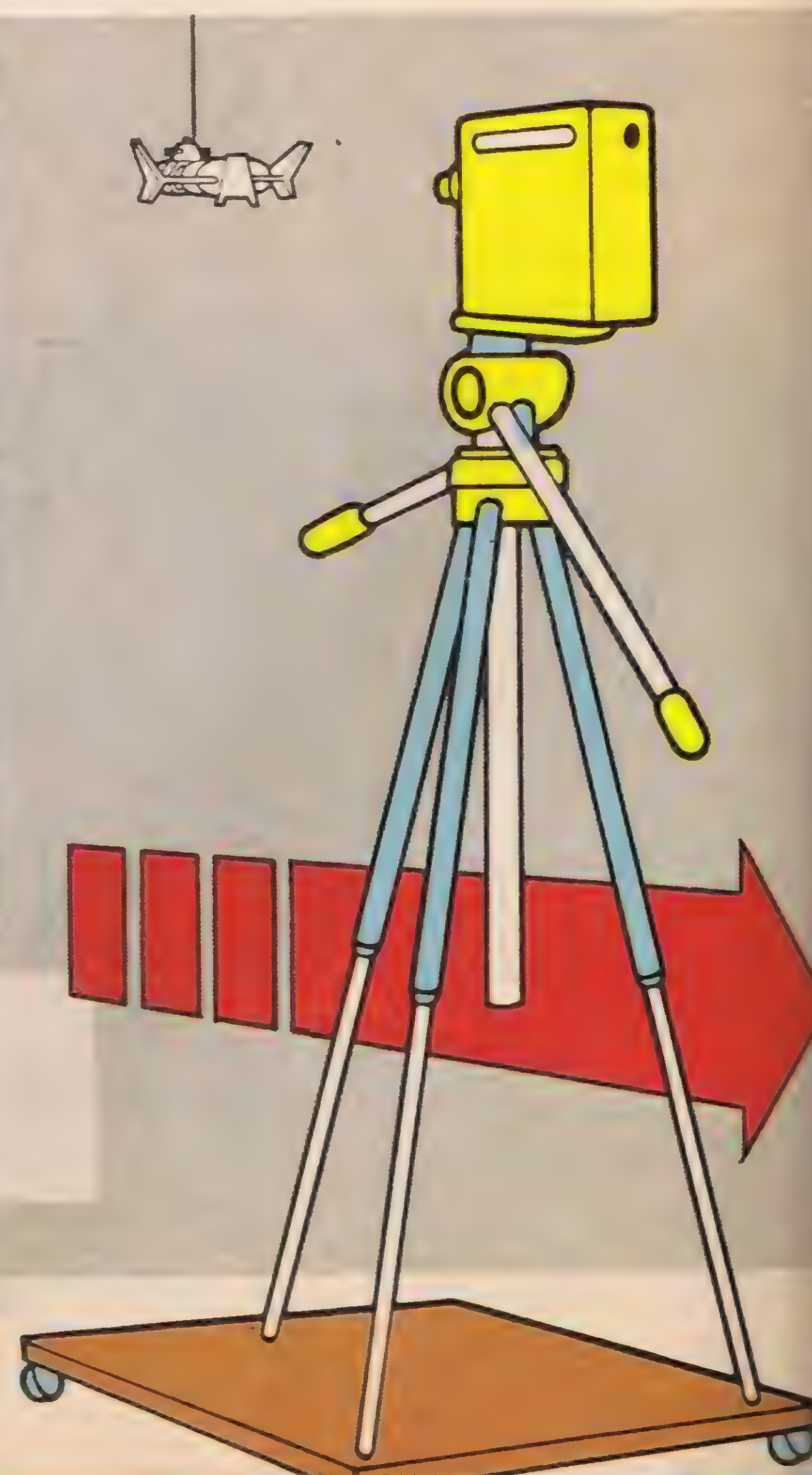
One problem you have in one-set that doesn't arise in supering is with your *depth of field*. What this means is that if you focus on your starships, your planet goes blurry . . . out of focus. If you

7. A good planet can be purchased in any toy store—one of those stiff, rainbow-colored plastic beachballs. Just remember to remove any price stickers, or you'll have to title your movie *Space*: \$1.49.



. . . And With Superimposition

Superimposing moving objects is tricky but rewarding. Always film the still objects first. Make use of fine-focus dots or viewfinder grids to place the "supered" objects. Wind back the film and then shoot the "moving" objects into the scene.



focus on your planet, your starship blurs out.⁸ You can beat this by using your widest lens (usually about 7mm in Super 8) and lighting your miniatures as brightly as possible.

How To Use It

Now let's try a sample scenario, to see how these techniques are applied.

SCENARIO—A futuristic UFO, manned by renegade members of the British Screenwriter's Guild, approaches a Terran space station, preparatory to attacking the helpless Earthmen with a lethal Mysterious Unknown Force⁹

Superimposed

First, film the space station, as it stands still in this scene. Then wind back the film (by whatever method your camera uses). Remove the space station (otherwise you'll double expose it and ruin the shot). Mount your UFO. Zoom or dolly out from the miniature to create the illusion of motion. Practice the movement a few times to make sure you don't overlap images. When you're ready, film it.

Now you're all set to film your Mysterious Unknown Force. There are several ways to film a MUF ("moof"), or laser, or beam or *zorple-zap* or whatever you call it. If you've got a single-frame provision you can draw it, animate it, and super it. Or, you can super an electric arc (many high school physics labs have the equipment to pro-

duce one.) Or, you can *scratch* it directly into the film. With the corner of a razor blade or X-acto knife, scrape away a thin line of *emulsion* to leave a thin streak of clear film.¹⁰ This requires special effort and practice, but produces a spectacular coruscating effect.

One-Set

Very simple. Mount the space station on your camera mount with black wire (try attaching the wire from odd angles like the side or the rear or the bottom, where nobody except us SF freaks looks for them). Hang your spaceship with black thread and it becomes the stationary element in the scene. Dolly your camera/space station back past the ship. Since the camera and space station stay the same distance from each other, they stand still while the spaceship "moves." (The camera doesn't lie, but watch out for the cameraman, troops.)

Since you're not working in multiple exposures you can't super your MUF. You can scratch your emulsion and achieve the effect that way, or you can change your camera angle and mount your miniature in front of black construction paper. Since film is two-dimensional, you can draw or paint your MUF right in on the paper and with proper lighting it will look as though it's issuing from the UFO. You've done it again, you mad genius, you!

From Your Inner Mind To The Outre Limits

Beyond these simple techniques, there are a wealth of tricks and effects and gimmicks you can apply to add an unearthly effect to your films.

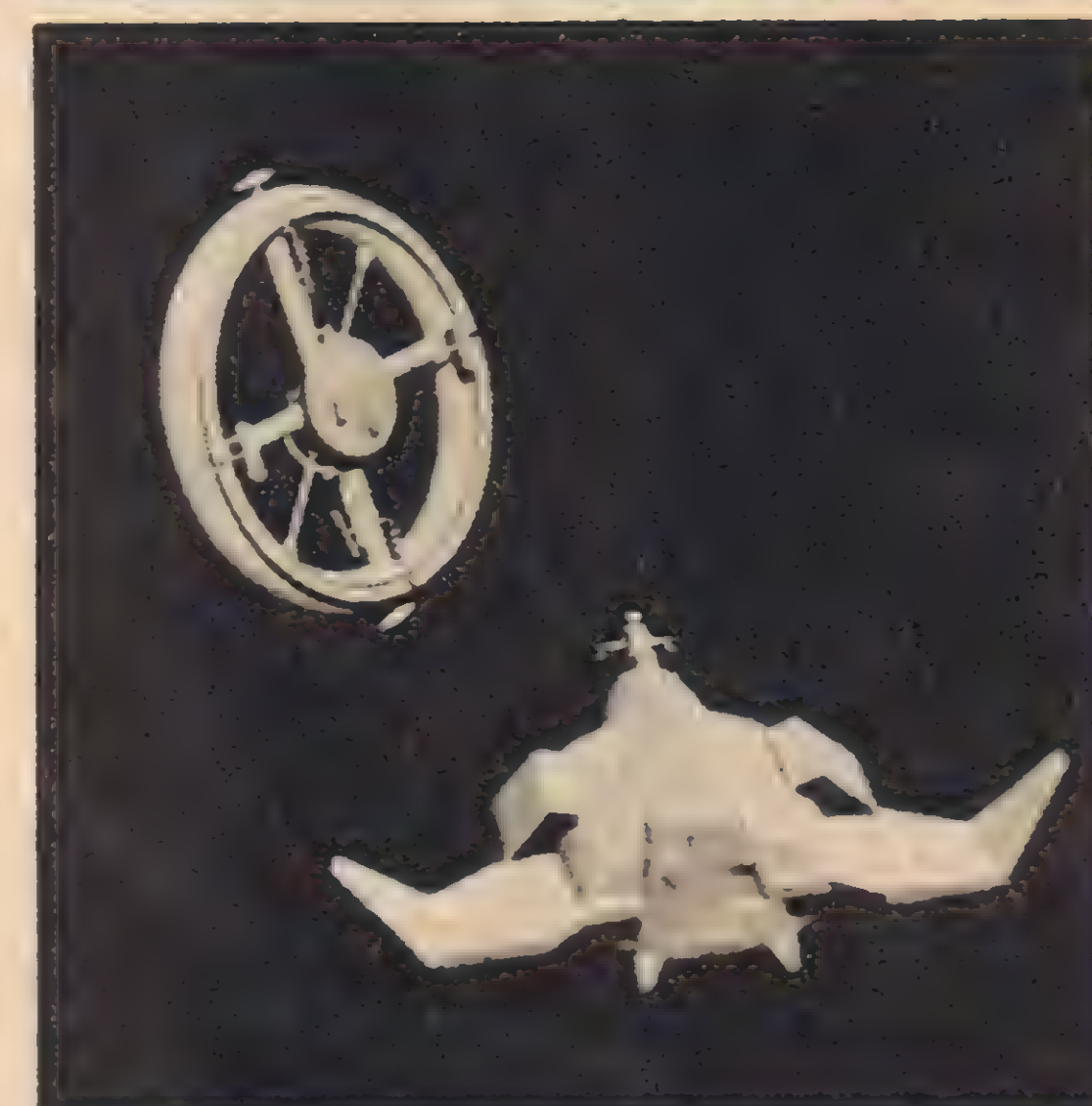
You could apply a *diffusion* filter, to

8. Depth of field is determined by two things: the focal length of your lens and the intensity of your light. The shorter the lens, the greater the DOF; the brighter the light, ditto. Thus a 7mm (very short) lens at f/22 (very dim) has more DOF than a 25mm lens (long) at f/2.8 (bright). If you are focused on a point six feet away and your image is still sharp at four feet and eight feet, then DOF is said to be four feet (two feet before and two feet past your focus-point).

9. Told you they were British.

10. The emulsion side is the *dull* side of the film. The base is the *glossy* side.

Depth of Field



Depth of field affects how an audience sees a scene. Low DOF (low light, long lens) lets the background blur and focuses on the foreground object (top) and vice-versa (middle). High DOF (short lens, bright light) keeps the whole shot sharp.



And now, the composite result: The space ship you have constructed soars through the universe, leaving its home far behind. Slowly, dramatically, it glides towards its destination: an unknown planet. Gradually, it shrinks on the horizon. The use of a grid or a focus dot on your camera (if your camera has one) while shooting should effectively prevent the overlapping of objects and the possibility of several "ghosted" images.

give your planet-miniatures a hazy, atmospheric quality, or to send a scene into a gauzy, dreamlike effect. Or a *star* filter, which turns a lightbulb into an inferno (rig a flashlight bulb into the tail of your miniature, stick a star filter on your lens, and your starship is powered by raging atomic conflagration). You can apply a *colored* filter, which leaves your cast trudging along an alien landscape under a red or violet alien sun, or a *polarizing* filter that cuts glare and gives you incredibly blue skies and stark, emotionally-charged cloud formations. You could use a *prism*, which turns one miniature into several, or lets you see the world from the perspective of a truly bug-eyed monster. (Remember that scene in *The Fly* where the insect-man looks at his wife and sees dozens of repeated images of her? That's a prism effect.¹¹)

On the front of the camera, in addition

11. Spiratone, Inc., 130 W. 31st St., New York, NY 10001. Send for their free catalogue.

to filters, many cameras will take *matte* boxes which allow you to slip a cut-out mask before the lens and give your picture a shaped image: a keyhole outline, binoculars, a viewscreen. This can be especially useful in combination with superimposition techniques. Some matte boxes let you use 35mm slides as backgrounds, which means you can use slides of planets and starscapes (on sale at places like the Hayden Planetarium) for backgrounds in superimposition.

In the grand tradition of Steve Austin, graceful slow-motion effects are available to any filmmaker with a camera offering filming speeds of 48 frames-per-second or greater. This is a good (if somewhat overused) artistic effect, and can be useful for simulating low-gravity and free-fall effects. Conversely, speeds slower than 18 or 24 fps can be used for a speeded-up effect, for comedy or superhuman abilities ("Faster than a speeding bullet . . .").

You can get the point of view of a diving spacecraft by mounting your camera

on a short bamboo pole or overhead wires and swooping it down onto the alien landscape which you've assembled from bits and pieces purchased from an architect's supplier or model railroad outlet. You can wreath that same landscape in fog or smoke by dropping large chunks of dry ice into hidden buckets of water, or, if you turn your camera upside down, that fog-bank becomes a lowering cloud-layer.

While you've got that camera tilted, you might consider shooting more of the film that way. If you put a table on a ramp, and tilt the camera to where the table looks level, an actor standing on the ramp and trying to pour milk into a glass on the table will gape in astonishment as the milk pours away at an insane angle. The tilting camera offers many other interesting possibilities: remember the stewardess in *2001*, or Groucho Marx in *At The Circus*, or Fred Astaire in—all right, so Kubrick *didn't* think of it first . . .

Behind the camera, you can apply a "cookie" (coucoloris) to put textured patterns on blank surfaces in your set. A "cookie" is simply a cardboard cutout set before your light to throw shadows on your set in a controlled pattern. (Also called a "gobo." Don't ask.)

"Barn Doors" are blinders, to restrict the area a light covers. Mount them on a lamp and you can limit illumination to miniatures, for example, and thus avoid casting shadows on your background.

"Reflectors" are simply cardboard covered with aluminum foil or white posterboard used to reflect (or bounce) light onto a movie set (white umbrellas are also used), without the harsh shadows and hot spots of direct light.

This is, of course, hardly a full-blown technical guide to making an SF film, but with these ideas and a little ingenuity, you'll be surprised at what high-quality SFX *can* work into your film.

Remember, though—all the pretty pictures in the world won't help you if your stories aren't worth the paper they're Xeroxed on. Your audience would rather see one good idea or hear one decent piece of dialogue than a dozen Eagles blowing up in a bad *Space: 1999* episode. But if your idea is at least sincere and you follow these SFX hints, and if you put a little extra pride into your film, then the stars can be yours for the price of a roll of Kodachrome: a bit less than sixteen-million dollars . . . ★

Point of View: Approaching the Planet



Next issue the SFX series continues as *STARLOG* takes a behind-the-scenes look at some of the most important people in SF/fantasy productions . . . *The Make-Up Men.*

(Continued from page 61)

can't go out and listen to a record. Just watch. The next big step in rock will be the whole laser, ray gun effects trip. It's bound to happen. It's natural."

Which is, of course, exactly what IS happening. As the sounds of the future meld with the look of the future, rock concerts and albums become more and more "literate" in content. Frank Dimino of Angel, whose original producer Big Jim Sullivan actually played an alien on *Space: 1999*, states: "Our whole concert show is fantasy from beginning to end. It's almost like a book, really. A story."

"Science fiction has always intrigued me," he says. "I've always wanted to let everyone know that if a UFO ever lands and they want to take someone with them, I'll volunteer. I want to be the first one. I want to see what's happening out there. I don't want to be left out."

One rock star who claims he WASN'T left out of the UFO connection is Parliament-Funkadelic's main man, George Clinton. When the PF entourage performs live, their show is heralded by the arrival of a sparkling "mothership" which sails over the audience and lands on stage. Descending from the massive saucer is Dr. Funkenstein (Clinton) who guides his clones through a masterful concert featuring the best visuals and funky rhythms to be combined . . . EVER. Both bands are successful and George firmly believes that it was a UFO that gave him his creative lift. He and bassist Bootsy Collins were driving down a deserted road when an actual mothership buzzed their car three times. Their careers began to soar immediately thereafter.

And so it goes. Reality. Fantasy. Science fiction. Rock. P-Funk's saucers buzz the stage. Pink Floyd battles a forty-foot inflatable pig. Kiss breathes fire and stalks the stage in the best-of-Frazetta style and Earth, Wind and Fire teach their pianos to fly. Rock and SF. Together there isn't much they cannot do. They have conquered the realm of wax via hit albums and now it is time to move on to another frontier . . .

Several rock stars are competing with each other to be the first to launch their antics onto the big screen. Paul Kantner is planning to bring *Blows Against The Empire* to life as is George Clinton with his Mothership. But so far veteran rock star Paul McCartney seems to be in the lead. He has already asked *Star Trek's* creator, Gene Roddenberry, to script an original science-fiction motion picture for his Wings group, thus uniting rock and science fiction in an air-tight bond.

What began with an off course "Purple People Eater" may reach full flower with the landing of Wings on another world. ★

(Continued from page 33)

However, it made money (it must have), and CBS bought it as a TV series.

I don't expect it to last longer than two seasons, at the most—but I've been wrong before . . .

MGM is producing the series and they hired Len Katzman as line producer and Dorothy Fontana as story-editor. You may remember a show called *Fantastic Journey*—if you looked fast, you might have seen it on NBC last season. Len Katzman was line producer on that show, and Dorothy Fontana was story-editor.

I had sold *Fantastic Journey* a story, but it never went to script because the show was cancelled so fast. To be perfectly honest, the concept of *Fantastic Journey* had never struck me as being all that exciting either—but most of the problems with *FJ* stemmed from the fact that there were about six different factions all working at cross-purposes, and the network hated the show so much they wanted to kill it even before it got on the air. (Don't ask me why they put it on the air or even bought it if they hated it—remember, NBC was the network that cancelled *Star Trek*. Their behavior is one of those things that was not meant to be comprehended by the minds of mortal beings.) I suppose they telecast it only to reduce the size of their overall loss on it. In any case, it fell into that category of science fiction called, "Civilization of the Week," also known as "Change It or Lose It."

Logan's Run is very much the same premise. Each week, Logan, Jessica and Rem (a new character, an android) seek Sanctuary—each week they discover a new person, place or thing, which challenges their quest and their lives. Etcetera. Oftentime, these stories will be played against the background of a new and previously unknown civilization. Hmm, does that sound familiar?

In any case, and to make a long story short, I have written a script for the *Logan's Run* TV series.

Now, you may ask—if David Gerrold wouldn't work on a show that had a workable premise (but a producer who seemed inept), why is he working on a show with a premise that he has hated in two previous incarnations?

Well, it's not always the premise—it's what you can do with it.

As a TV series, believe it or not, *Logan's Run* almost comes together. The emphasis is no longer on Logan's escape from the city but on the long journey that he and Jessica take in their search for Sanctuary and on the things that they learn along the way. It also affords lots of opportunity to create characters and civilizations not ordinarily portrayed on television. And all the while, they are being pursued by Fran-

cis, the other sandman, in a kind of 23rd-century *Les Miserables*.

But there's another reason why I wrote a script for *Logan's Run*—and it is the real reason for writing any television script. Len Katzman is the finest producer I have met since I wrote "The Trouble With Tribbles" for Gene L. Coon. He respects writers, he allows them their own visions, and he gives writers a chance to tell their stories in their own ways, first. After all, it may work, and if it doesn't, well, you're paying for a rewrite anyway, and at least the writer had his chance. Len Katzman is on the writer's side, and he has story sense, which is the most important quality that a producer needs. Dorothy Fontana is easily the best story-editor in Hollywood today—at least, I haven't met better. If she is working on a show, I know that there is at least one person there who believes that integrity and good storytelling are synonymous, and I know my script will be in good hands—even if it does have to be changed after it gets out of my typewriter, I know I won't be embarrassed if Dorothy Fontana does the changing.

In other words, my primary reasons for being involved with *Logan's Run* were personal. I enjoyed working with these people and I would be delighted to work with them again. There is mutual respect and affection and I can easily say that the writing of "Man Out of Time" for *Logan's Run* was one of the most enjoyable assignments I have had in ten years of professional writing. For the record, we went from approved story to final draft in three weeks.

It is still possible, at the time of this writing, that "Man Out of Time" may be extensively rewritten by the show's executive producers (God, I hope not), or that production values may not support it strongly enough. But, every so often, a writer has to take a chance on writing for a television show—and not necessarily because you believe in the show, but because you believe in the people you are working with and their ability to make it happen. I think, ultimately, that has to be the final criterion of whether or not to accept any writing responsibility.

The episode should air sometime at the end of September; the 16th, the 23rd, maybe the 30th. Check your local listing—it's about Logan and Jessica meeting a time-traveller who is out to stop the war of 2119, and keep their future from ever happening. If you catch the episode, you might send a letter care of this magazine with your response. What did you think? Was the story well told? Did the production values support it? And if it *has* been rewritten, and is no longer representative of my best work, you can be sure that I'll point that out in a future column. Stay tuned. ★

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VISIONS

"I HAVE WRITTEN A NOVEL IN A NEW GENRE, ONE ALL MY OWN..."

So spoke a young man to a gathering of lawyers in 1862. He was resigning his position with them. His name was Jules Verne; the novel was *Five Weeks in a Balloon*; he had invented science fiction.

Before he died in 1905, Verne had written 65 *Voyages Extraordinary* in which he took the world of his day for rides in steerable balloons, into uncharted Africa, to the polar caps, around the world in 80 days, on a 43,200-mile journey under the sea, to the hollow center of the Earth, to the Moon, and into the outer solar system on the head of a comet . . . at a time when the best the real world could offer were aimless driftings in balloons at the mercy of the winds and transoceanic ship-travel under the power of steam.

Astronaut Frank Borman, of Apollo 9, wrote to Verne biographer Jean Jules-Verne in 1969: "It cannot be a mere matter of coincidence. Our space vehicle was launched from Florida, like Barbicane's; it had the same weight and the

same height, and it splashed down in the Pacific a mere two and a half miles from the point mentioned in the novel."

Borman said that his wife, after reading Part I of *From the Earth to the Moon*, was terrified lest her husband never come back. Borman suggested that she read Part II.¹

How was Verne able to do it? What were the realities around him that made possible his astounding vision of the 20th century?

We can take a backward look at Verne's age at the Arts and Industries Building of the Smithsonian Institution in Washington, D.C. Here are displayed the remains of the Great Centennial Exposition of 1876—which was held in Philadelphia to demonstrate America's proud achievements in science and technology. One cannot enter that hall (if one is a Verne enthusiast) without feeling the presence of the father of science fiction. There's a salon pipe organ just like Nemo's in the *Nautilus*, a mammoth model of a sailing vessel equipped for steam like many of Verne's ships, an oversized cannon reminiscent of drawings in *From*

Disney's 1954 version of 20,000 Leagues Beneath the Sea was faithful to Verne's novel. This is his private salon aboard the *Nautilus*.

¹Jules Verne, *A Biography*, by Jean Jules-Verne, Taplinger Publishing Co., Inc., New York, 1976



the *Earth to the Moon*, models and portions of steam engines like the sort that powered the real ship, *Great Easter*, which carried Verne to America and which led to his "first-hand" seafaring accounts in *20,000 Leagues* and in *The Floating City*; there's agricultural machinery fit for use in the utopian *City in the Sahara*, windmills with propellers like those buoying the heavier-than-air craft in *Clipper of the Clouds* and *Master of the World*; a colossal lighthouse lens like the one Verne employed in *The Light at the End of the World*, and railroad engines like the one that spirited Fogg across America in *Around the World in 80 Days*.²

Verne did not attend the 1876 Exposition, except through accounts in the French papers. By that time he was back in Paris enjoying his great success and popularity, making arrangements to buy a steam-powered yacht with which he would tour the seas and capitals of Europe. But Verne had seen much of what the Exposition had to offer during his quick tour of America that same year, 1876.

"I can say that I have seen New York," Verne wrote in an American Magazine. "I stayed at the Fifth Avenue Hotel, travelled up the Hudson to Albany, visited Buffalo and Lake Erie, marvelled at the Niagara Falls from the top of Terrapin tower with a lunar rainbow showing in the spray of the falls . . ."¹

America had no monopoly on innovation, not even during the height of the Industrial Revolution, which really had its roots in Europe, but Verne loved America and Americans. To him this country epitomized ingenuity and pioneering. Many of his fictional heroes were Americans, and he ascribed many of the technological wonders he dreamed up to Americans.

He was a student of our Civil War; he wrote about it in *North Against South*. The most sophisticated war machinery devised at that time had been employed by one side or the other. Verne studied the construction and power of cannons, the experiments with submarines, the

construction of the *Monitor* and *Merrimac* iron-clads; and, being profoundly a pacifist, he wondered to what peaceful purposes these technological advances might be put.

He computed and discovered that it was theoretically possible to build a cannon so powerful that escape velocity might be attained by its projectile. But who would be foolish enough to ride in such a projectile, and for what purpose? Verne was reminded of his friend Nadar, who, sparked by Verne's ideas of air travel, had rushed right out to form The Society For Aerial Locomotion. Nadar was just the headstrong fool he was looking for. Verne rechristened him Arden and made him the first astronaut.

The Civil War iron-clads sank beneath the waves to become the *Nautilus*, and Captain Nemo was the avenger, sick with rage, out to rid the world of despots and warriors. The *Nautilus* was named in honor of Robert Fulton's experimental submersible which had been tested in 1801 and was also called the *Nautilus*.³

A true admirer of the achievers of his age, Verne often honored them in his fiction. Darwin and numerous other contemporary scientists are frequently praised by Verne. In *20,000 Leagues*, a central vessel was a Cunard Liner of excellent reputation, and for several paragraphs Verne extolls the virtues of industrialist Cunard. And although Verne was ever mindful that technology could be turned against man by unscrupulous individuals, he had a worshipful appreciation of inventions and discoveries that further established mankind's dominance over nature.

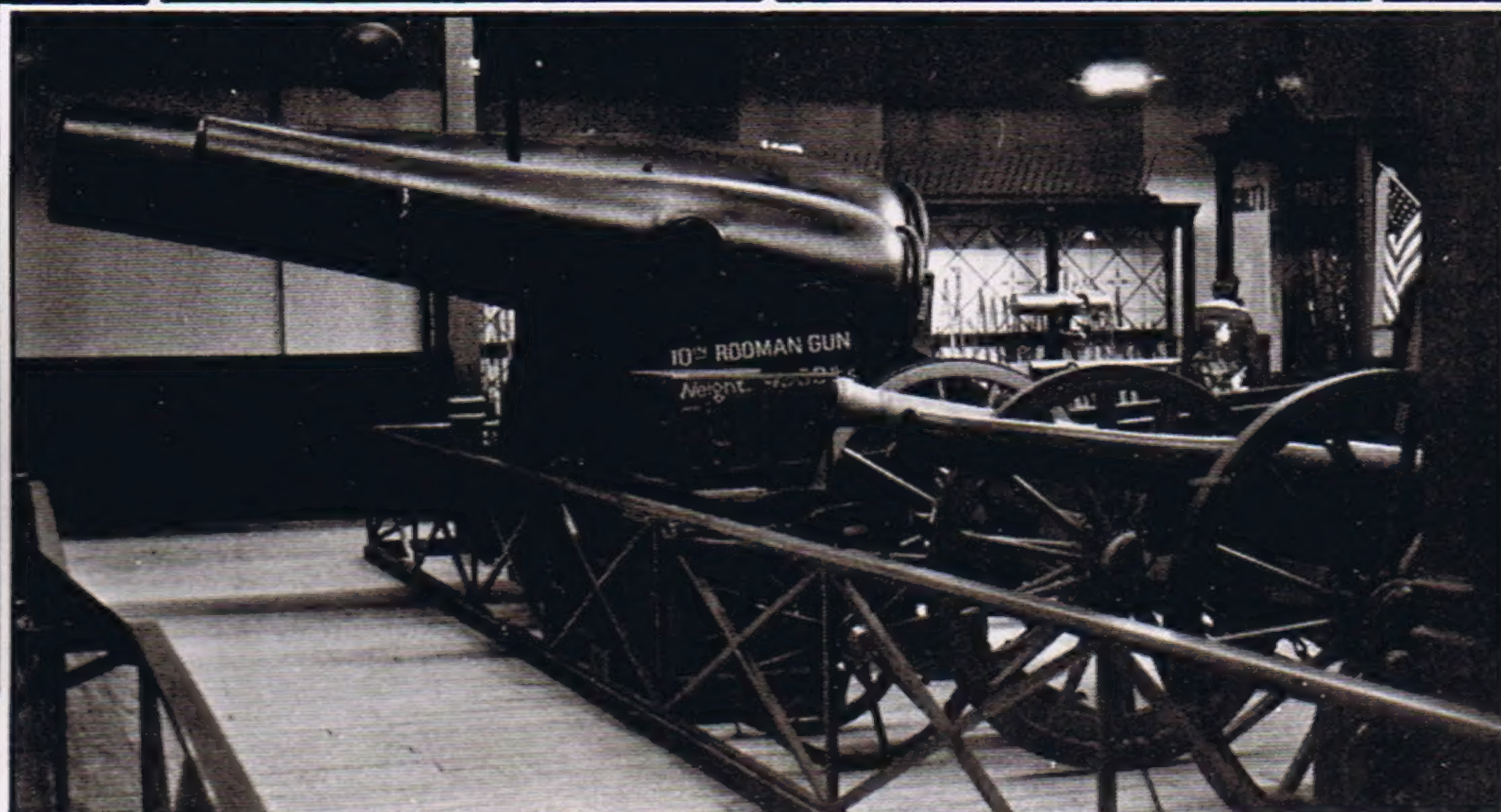
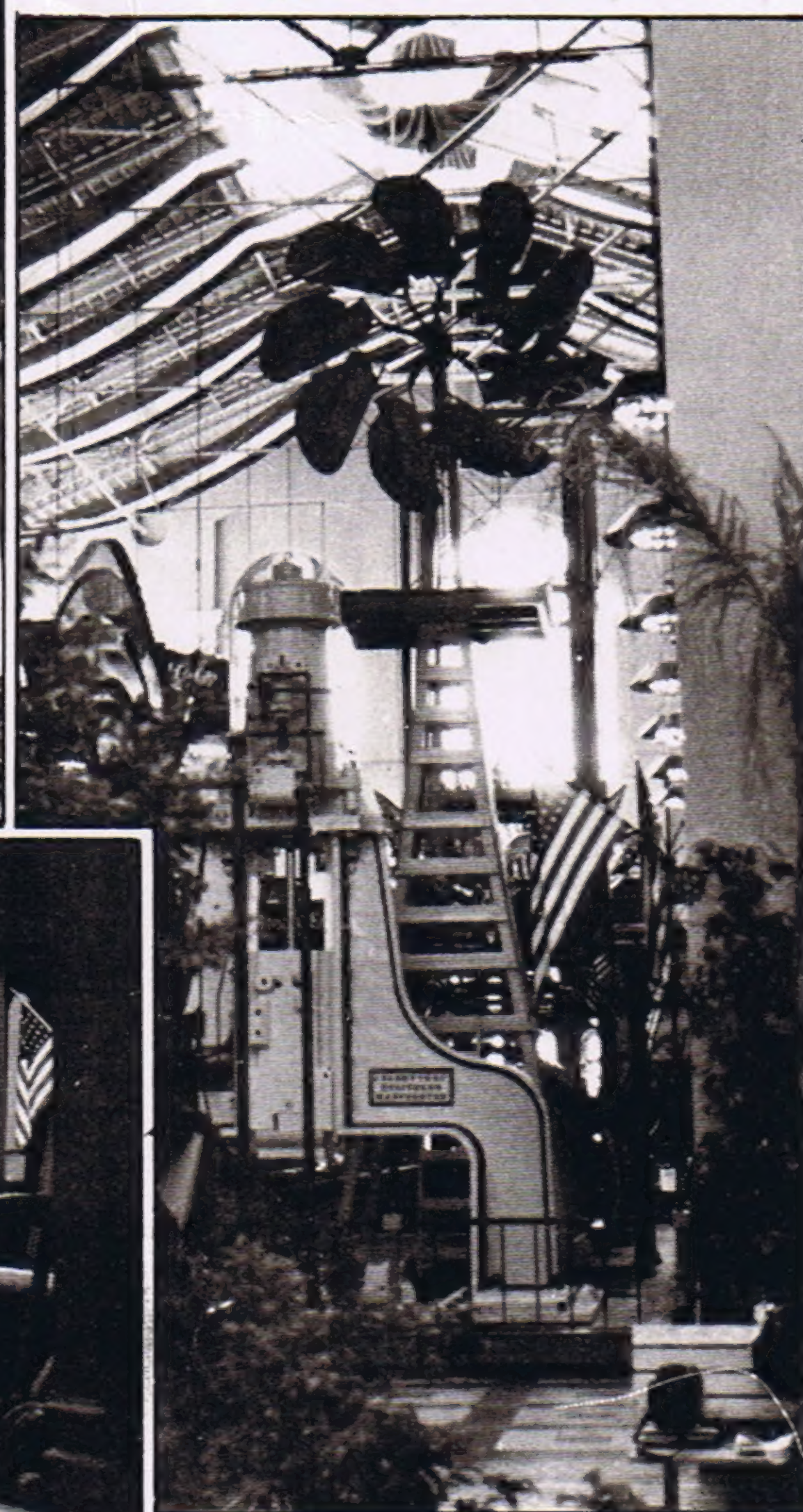
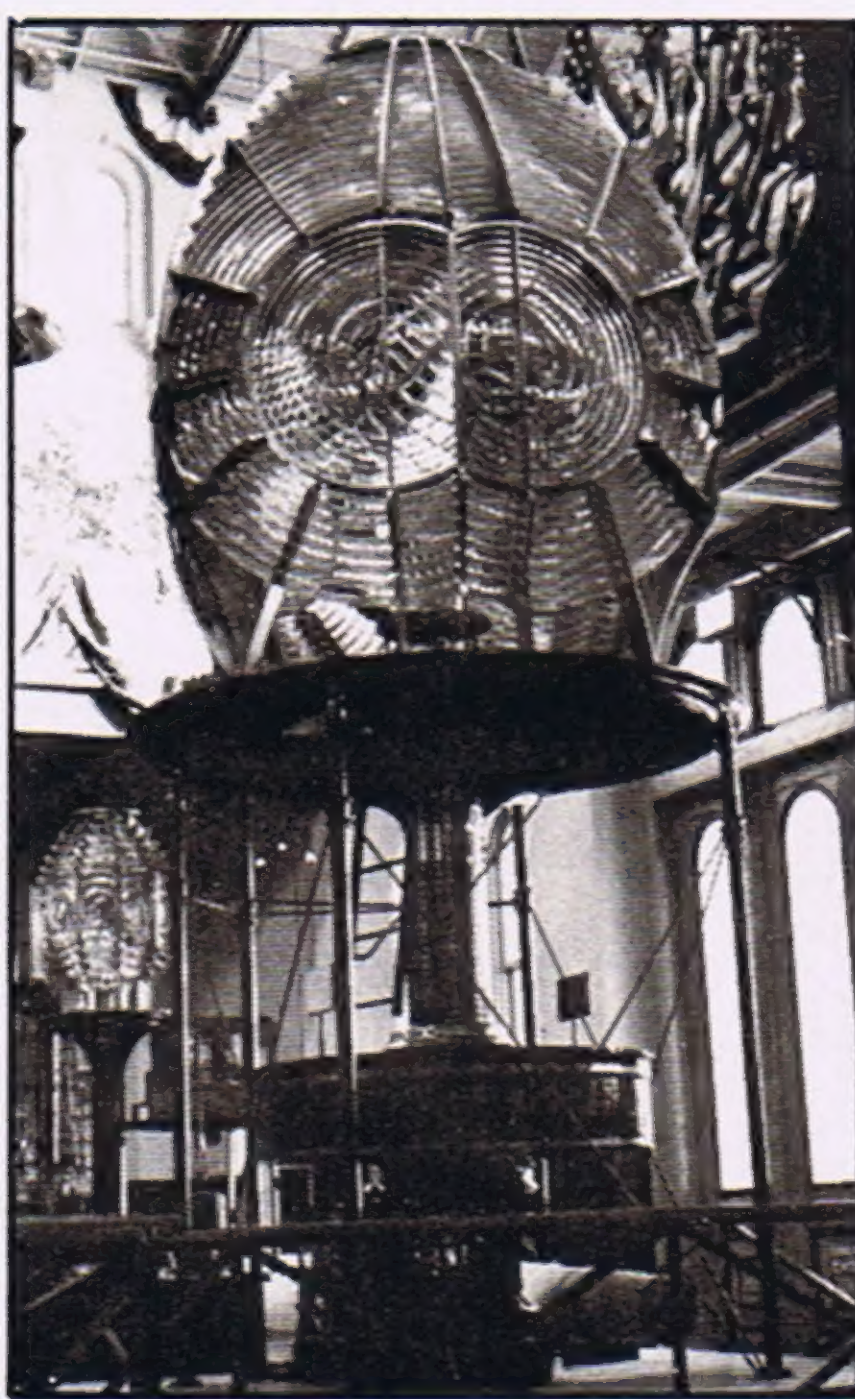
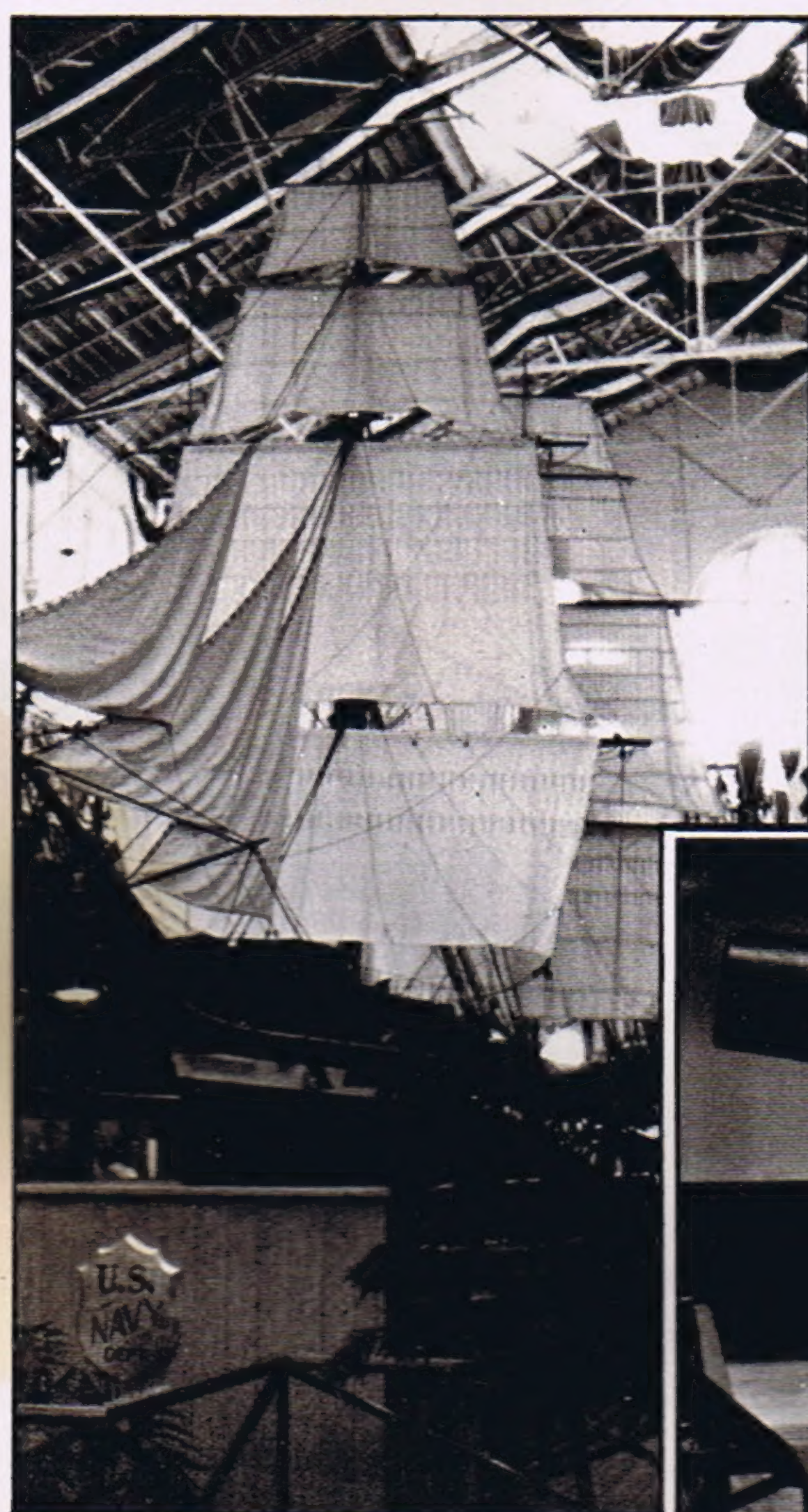
Verne's vision did not arise from a vacuum, nor did he invent his new genre with no reference to the literature of the past: Victor Hugo and Alexandre Dumas were his mentors (both of whom he knew personally). His vision, that view of life that was uniquely his, arose from his love of science and progress, his allegiance to Romantic literature, and his ability to see the world not in terms of events but in terms of possibilities.

³The Annotated Jules Verne: *Twenty Thousand Leagues Under the Sea* (the only complete English translation), annotated by Walter James Miller, Thomas Y. Crowell Co., New York, 1976.

²America in 1876 *The Way We Were*, by Lally Weymouth, Vintage Books of Random House, New York, 1976

Here are some of the exhibits that were on display at the Great Centennial Exposition of 1876. Verne envisioned a unique way of uniting the schooner below with the windmill, far right. Together they became the *Clipper of the Clouds*.

The pipe organ found its way onto Cap't. Nemo's submarine, while the cannon inspired Verne to shoot his astronauts *From the Earth to the Moon*. The giant lighthouse lens (left) was transformed into *The Light at the End of the World*.



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